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THE UNIVERSITY OF NORTH CAROLINA
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VOL. II

OCTOBER, 1935

NO. 1

ADVENTURES WITH MUSIC
AND MUSICIANS

ADELINE DENHAM McCALL



CHAPEL HILL

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FOREWORD

This study course, as the title implies, is a series of adventures in the realm of music. It is based for the most part upon recent material—books about music and musicians that have been published within the past eighteen months. The subjects for study have been chosen with this new material in mind rather than with any intent at classification from a historical or nationalistic point of view. Many of the composers, already familiar to the clubs or individuals who will use this outline, have been included because new biographies of these musicians have brought to light interesting facts not previously treated by other biographers.

The books listed as "Special References" will provide sufficient material for the preparation of the subjects for study in each chapter. Additional reading is suggested for those who would like to supplement this information with further study. In the additional reading lists will be found books old and new which relate to the subject matter of the different chapters.

The suggestions for music to be used in conjunction with this program include numbers for piano, voice, violin, cello and chamber music groups. Whenever it has been possible to do so the compositions are classified according to difficulty (easy, medium, or difficult). This has been done to enable clubs to suit the music to the individual needs of performers. Victor records are listed as alternatives for those clubs who do not have the facilities for actual performance. Both the music and the records may be purchased through the publishers whose addresses are given in the supplement.

To the Program Chairman:

This program is varied in scope as are the interests of the individual members who make up a study group. While there is no special order in which the chapters need to be studied, there are certain assignments which the program chairman may find it advisable to make. Attention should be called to the fact that the topics are arranged to suit the musical interests of singers, pianists, composers, violinists and other instrumentalists, teachers and music

lovers in general. Taking this into consideration, the year's work may be allotted in some such way as this:

Chapters I, II, and III to singers.

Chapters IV and V to pianists.

Chapters VI and XI to composers.

Chapters VII, VIII and IX to violinists or other instrumentalists.

Chapters X and XI to teachers.

Chapters XIII, XIV, XV and XVI to members with miscellaneous interests.

Music to be used in conjunction with these chapters will be found in the supplement on page 49. This list is intended to be suggestive merely. Some of the publishers whose music is included will send music "on approval" if a certain proportion of the order is purchased. It is advisable, whenever it can be arranged, to examine the music before making a definite selection, and it is hoped that the individuals who use this music list will find new music that they will want to add to their libraries.

CHAPTER I

OUR HERITAGE IN THE FOLK TRADITION

"The art of music above all the other arts is the expression of the soul of a nation."

—*Ralph Vaughan Williams*

When a Kentucky mountain woman heard that the ballad of "The Death of Queen Jane" which she had just sung was based on historical fact, she said: "There now, I always said it must be true because it is so beautiful." The spirit of this philosophy was an undying reality in the life of Cecil Sharp. Any natural and sincere human expression was beautiful to him because he believed in the fundamental beauty of human nature.

Cecil Sharp was a born collector. Possessed of infinite patience and tact, he delved beneath surface poverty, dirt and ignorance, with the eye of the true artist. He considered the mountain communities in which he worked as supreme examples of the cultural value of an inherited tradition.

English-speaking people have in common a great heritage: folk-songs and dances created through generations of Anglo-Saxon culture. That this material has been made available is due largely to the efforts of Cecil Sharp. Although he is not the first collector—nor yet the last—to find in this field due recompense for his labors, still he has been mainly responsible for preserving the purity of the folk-song tradition. A musician of innate taste and a man of unwavering integrity, he was never known to compromise in upholding his artistic principles.

His love of the folk art drove him on through difficulties that would have been barriers to the less inspired. The noting down of five thousand tunes and two hundred dances is in itself an insuperable task, but Sharp was not content with mere collecting. He lectured, taught, demonstrated and trained teachers. He did not rest until he had the schools and factories in England singing and dancing to the melodies which were their birthright. But this was not all.

Coming to America in 1914 to arrange dances for Granville Barker, he found much to be done in the way of collecting in this country. Several trips through the Appalachian Mountains added hundreds of American folk-songs to his earlier English collections.

In Ralph Vaughan Williams, one of England's outstanding musicians, Cecil Sharp has had a capable and worthy successor. Always a staunch supporter of Sharp's views, he has expressed in his latest book, *National Music*, the belief that no nation can produce great music without turning to their native folk-songs. Contrary to the natural assumption, he thinks that national music should not be "made out of" the folk song; and in this he shares Cecil Sharp's opinion. But he does believe that the true composer of native music will come from the soil where the folk-song has flourished.

Subjects for Study

1. THE LIFE OF CECIL SHARP

Special Reference: CECIL SHARP, by A. H. Fox Strangways.

Early life—The sensitive child.

Australia.

The turning point in his career.

Folk-song and folk dance collecting in England.

His principles.

2. COLLECTING IN THE SOUTHERN APPALACHIANS

Special Reference: CECIL SHARP, by A. H. Fox Strangways.

First impressions of America.

U. S. A. Branch of the English Folk Dance Society.

Anecdotes of collecting.

3. THE EVOLUTION OF THE FOLK-SONG

Special Reference: NATIONAL MUSIC, by Ralph Vaughan Williams.

Limitations of the folk-song.

Characteristics of modal music.

Trace the evolution of a folk-song.

Discussion: What is the relation of the folk-song to national music?

Additional Reading for the Chapter:

Sharp, Cecil. *English Folk-Songs: Some Conclusions*. 1907. Gray.

Sharp, Cecil. *Folk Singing in Schools*. English Folk Dance Society.

Campbell, Olive Dame and Sharp, Cecil. *English Folk-Songs from the Southern Appalachians*. (Introduction) 1917. Putnam.

Jackson, George Pullen. *White Spirituals in the Southern Uplands*. 1933. U. N. C. Press.

Kinsella, Hazel Gertrude. *Music on the Air*. (Virginia Finds Her Folk Music, by John Powell) 1934. Viking.

Bauer, Marion. *Twentieth Century Music*. 1933. Putnam.

- McKinney, Howard D. and Anderson, W. R. *Discovering Music*. 1934. American Book Co.
- Lomax, John A. and Alan. *American Ballads and Folk-Songs*. 1934. Macmillan.
- Mason, Daniel Gregory. *The Dilemma of American Music*. (Opposite theory to Vaughan Williams) 1928. Macmillan.
- Spalding, Walter. *Music an Art and a Language*. 1920. Schmidt.
- Gantvoort, Arnold J. *Familiar Talks on the History of Music*. 1925. Schirmer.
- Kidson, Frank and Neal, Mary. *English Folk-Song and Dance*. 1915. Cambridge.
- Walker, Ernest. *A History of Music in England*. 1924. Oxford.
- Finck, Henry T. *Songs and Song Writers*. (Folk-Song and Art Song) 1928. Scribner.
- Howard, John Tasker. *Our American Music*. 1931. Crowell.
- Sheppard, Muriel Earley. *Cabins in the Laurel*. (Photographs of mountain scenes and people, by Bayard Wootten) 1935. U. N. C. Press.
- Toye, Francis. *The Well-Tempered Musician*. 1926. Knopf.
- Richardson, Ethel Park and Spaeth, Sigmund. *American Mountain Songs*. 1927. Greenberg.
- Davis, Arthur Kyle. *Traditional Ballads of Virginia*. 1929. Harvard.
- Chase, Richard. *Traditional Ballads, Songs and Singing Games*. (Mimeographed) 1935. U. N. C. Extension Library.

CHAPTER II

AMERICA'S TROUBADOUR: STEPHEN FOSTER

"Oh, Susanna, don't you cry for me"

In a little purse belonging to a charity patient at Bellevue Hospital were found thirty-eight cents and a slip of paper on which had been written in pencil these five words: "Dear Friends and Gentle Hearts." The patient was Stephen Foster, America's most loved song writer, who died there, practically unknown, on January 13th, 1864. The words were doubtless intended for a new song—never to be completed. That the passing of so dear a friend and gentle heart should have occurred without the world's recognition of its loss is no unusual event in history. Even the great have perished without the benediction of those who build their monuments.

But we understand now, as monuments are rising in Pittsburgh, Indianapolis and elsewhere throughout the nation, that Stephen Foster, so dear to the hearts of the people, was America's greatest song-writer. Has any troubadour ever held sway over the lovers of melody with a tune more enduring than "Old Folks at Home"? In simple sincerity and beauty the work of Foster is akin to the folk-song. The omission of his name from many early editions of his songs is not the only reason for confusion in attributing these works to folk origin.

Nor is the matter of leaving off a name the only instance of Stephen Foster's unusual gift for taking the worst end of a bargain. He made a present of "Old Uncle Ned" and "Oh, Susanna" to W. C. Peters who reaped ten thousand dollars from them, and established the largest publishing house in the west. Some of his songs were sold for ten dollars apiece to the famous G. N. Christy of the Christy Minstrels who secured for an additional five dollars the right to use them as his own compositions. In Foster's later poverty-stricken years his songs grew prolific as his profits diminished. He would take almost any fee from a publisher to satisfy an immediate need.

In his earlier volume, *Our American Music*, John Tasker Howard gave ample proof that he was well-fitted to write the authentic biography of Stephen Foster. Drawing upon new sources

of material, he has re-created this lovable character with true sympathy and understanding. He has suggested the real tragedy of Foster as a musician; his inability to develop a natural gift because of technical limitations. When we hear the melodic beauty of a song like "Come Where My Love Lies Dreaming," we are inclined to wonder, with Mr. Howard, if Stephen Foster in a different environment might not have developed into a Franz Schubert.

Subjects for Study

1. STEPHEN FOSTER'S LIFE

Special Reference: STEPHEN FOSTER, AMERICA'S TROUBADOUR, by John Tasker Howard.

Pittsburgh on July 4th, 1826.

The Foster family.

Unhappy marriage—Love for his mother.

The days of fame, and decline.

Versions of the death story.

2. SONGS OF THE HEART

Special Reference: STEPHEN FOSTER, AMERICA'S TROUBADOUR, by John Tasker Howard.

Discuss songs mentioned in the book.

Stories about the famous songs "Oh! Susannah" and "Old Folks at Home."

Foster and the Southern Minstrel Shows—Origin of Jim Crow Song.

Additional Reading for the Chapter:

Milligan, Harold Vincent. *Stephen Collins Foster*. 1920. Schirmer.

Lilly, Josiah Kirby. *Foster Hall; a Reminder of the Life and Work of Stephen Collins Foster*. 1932. Lilly.

Foster, Morrison. *My Brother Stephen*. 1932. Privately printed.

Howard, John Tasker. *Our American Music*. 1931. Crowell.

Howard, John Tasker. *Ethelbert Nevin*. 1935. Crowell.

Marks, Edward B. *They All Sang*. 1935. Viking.

Finck, H. T. *Songs and Song Writers*. 1928. Scribner.

Spaeth, S. G. *Facts of Life in Popular Song*. 1934. McGraw.

Lomax, John A. and Alan. *American Ballads and Folk-Songs*. 1934. Macmillan.

Downes, Olin. *The Lure of Music*. (Stephen Foster) 1918. Harper.

Spaeth, Sigmund G. *Read 'Em and Weep*. 1927. Doubleday.

Spaeth, Sigmund G. *Weep Some More My Lady*. 1927. Doubleday.

Upton, George P. *The Song*. 1915. McClurg.

CHAPTER III

THE GREAT DAYS OF OPERA

“C’est cette voix du coeur qui seule au coeur arrive,
Que nul autre que toi ne nous rendra jamais.”

—*de Musset*

Opera stars are often, whether justly or unjustly, pictured as human beings of a superior order whose whims and caprices are the inevitable earmarks of great talent. That true temperament can exist without its unfavorable aspects has never been so clearly demonstrated as in the De Reszke family. Jean and Edouard, the most luminous figures of the operatic stage in the Victorian era, were so free from this artist-disease that they won the devotion of everyone who knew them. “The De Reszkes were such gentlemen!” was the exclamation that came continually from people in all walks of life.

To earn this reputation the great tenor, Jean, performed his share of the good deeds, and one incident as related by Clara Leiser is worth repeating. “A humble charwoman still recalls with a thrill the time when just as she reached the entrance of the Metropolitan, she noticed the elegant M. Jean de Reszke a few steps behind her and held the door open for him, well pleased to serve him. To her surprise, he removed his hat with a sweep, held the door himself and begged her to precede him. ‘There wasn’t anybody there to watch him either’, she explained, ‘so it shows he really wanted to treat me like a lady.’ ”

One need not dwell on De Reszke’s social graces: he was an artist—the greatest tenor of his day, and (if we choose to except Caruso) the greatest tenor of all time. His real success came after years of discouraging trials, even failures. When his brother Edouard pushed him on the stage in his first tenor rôle it was the beginning of a career unequalled in brilliance and popularity. The De Reszkes were both great favorites in America, particularly Jean who could set the Metropolitan audience wild with applause.

Interest in this period when opera was in its heyday is heightened by a glance at the past and a look into the wings of the present Metropolitan. O. G. Sonneck in his book *Early Opera in America* tells of the beginnings. There is much speculation as to what the future of opera in America will be.

Subjects for Study

1. JEAN DE RESZKE'S CAREER AS A GREAT TENOR

Special Reference: JEAN DE RESZKE AND THE GREAT DAYS OF OPERA, by Clara Leiser.

Debut, Nov. 9th, 1879.

His sister Josephine and brother Edouard.

Stage-fright, and the climb to success.

Impressions of America.

Attitude towards art and women.

Jean de Reszke's principles of singing (See Appendix).

2. EARLY OPERA IN AMERICA

Special Reference: EARLY OPERA IN AMERICA, by O. G. Sonneck.

3. THE METROPOLITAN IN OUR DAY

Special References: BEHIND THE SCENES AT THE OPERA, by Mary Fitch Watkins.

New York Times articles of the current year.

Additional Reading for the Chapter:

Melba, Nellie. *Melodies and Memories*. 1926. Doran.

Hipsher, Edward E. *American Opera and Its Composers*. 1927. Presser.

Damrosch, Walter. *My Musical Life*. 1924. Scribner.

McKinney, Howard D. and Anderson, W. R. *Discovering Music*. 1934. American Book Co.

Bauer, Marion. *Twentieth Century Music*. 1933. Putnam.

Scholes, Percy A. *The Puritans and Music in England and New England*. 1934. Oxford.

Finck, Henry T. *My Adventures in the Golden Age of Music*. 1926. Funk.

Ewen, David. *From Bach to Stravinsky*. 1933. Norton.

Newman, Ernest. *Stories of the Great Operas*. 1935. Garden City.

McSpadden, J. Walker. *Opera Synopses*. 1934. Crowell.

Faulkner, Anne Shaw. *What We Hear in Music*. 1931. Victor.

Dyson, George. *The Progress of Music*. (The Stage) 1932. Oxford.

Cooke, James Francis. *Musical Travelogues*. 1924. Presser.

Surette, Thomas Whitney. *Music and Life*. 1916. Houghton.

Krehbiel, H. E. *How to Listen to Music*. 1896. Scribner.

Fucito, Salvatore and Beyer, Barnet J. *Caruso and the Art of Singing*. 1922. Stokes.

Gilman, Lawrence. *Aspects of Modern Opera*. 1924. Dodd.

Lahee, Henry C. *Grand Opera Singers of To-Day*. 1922. Page.

Wagnalls, Mabel. *Opera and Its Stars*. 1924. Funk.

Apthorp, W. F. *The Opera Past and Present*. 1901. Scribner.

- Gantvoort, Arnold O. *Familiar Talks on the History of Music*. 1925. Scribner.
- Hinman, Florence Lamont. *Slogans for Singers*. 1934. Schirmer.
- Henderson, W. J. *The Art of the Singer*. 1920. Scribner.
- Brower, Harriette. *Vocal Mastery*. 1920. Stokes.
- Cooke, James Francis. *Great Singers on the Art of Singing*. 1921. Presser.

CHAPTER IV

CONQUEST OF THE PIANO

“Ye still must shine beneath the torches’ glory,
Sad eyes that weep;
Would ye could hide in shade your woeful story
And close, and sleep.”

From Ehlert’s *Letters on Music*, 1870.

Chopin and Liszt, born a year apart (the one in 1810, the other in 1811) were destined to be friends during the period in which the great Romantic Movement was being launched. Paris, in 1831, was the centre of a world of art to which illustrious men and women were drawn from every corner of Europe. The list of leaders in literature, painting and music who lived in Paris during Chopin’s residence there is long and impressive. To mention only a few of the musicians, we find Liszt, Berlioz, Rossini, Cherubini, Meyerbeer, Heller and de Beriot. Outside of the Parisian circle were Mendelssohn, Verdi, Wagner and Schumann—all contemporaries of Chopin and Liszt.

The terms of friendship that existed between these two great pianists extended to a mutual admiration of musicianship. Murdoch in his *Life of Chopin* cites a joint letter written by Liszt and Chopin to Hiller on the death of his father. The words are Chopin’s:

“I write to you without knowing what my pen is scribbling, because at this moment Liszt is playing my *études* (the first set, Op. 10, which are dedicated to Liszt) and transporting me outside of my respectable thoughts. I should like to steal from him the way to play my own *études*.”

Liszt’s virtuosity has, of course, become a legend. Ernest Newman in *The Man Liszt* shows us the human side of this keyboard wizard whose hands were the envy of his admirers and the terror of his fellow pianists. New material in this biography, as well as in the Chopin biography, bring to light many angles in the lives of these two men that were not touched upon by former biographers.

Subjects for Study

1. THE LIFE OF CHOPIN

Special Reference: CHOPIN: HIS LIFE, by William Murdoch.

Antecedents and early years.

Vienna.

Paris, 1831—Famous contemporaries.

George Sand.

Failing health and last years.

2. THE MAN LISZT

Special Reference: THE MAN LISZT, by Ernest Newman.

Read the Foreword.

Dualism in Liszt's nature: conflict between art and religion.

Three women—Marie d'Agoult, Princess Carolyne and Olga Janina.

Contrast the picture of Liszt in this biography with that of earlier biographies.

Give Newman's explanation of Liszt's failure to achieve real greatness. What is your opinion?

Additional Reading for the Chapter:

Huneker, James Gibbons. *Chopin: The Man and His Music*. 1919. Scribner.

Liszt, Franz. *Life of Chopin*. Ditson.

Pourtalès, Guy de. *Polonaise: The Life of Chopin*. 1927. Holt.

Niecks, Frederick. *Frederick Chopin, as Man and Musician*. 1902. Novello.

Opieński, Henryk. *Chopin: Collected Letters*. 1931. Knopf.

Kelley, Edgar Stillman. *Chopin the Composer*. 1913. Schirmer.

Jonson, G. C. Ashton. *A Handbook to Chopin's Works*. 1905. Doubleday.

Pourtalès, Guy de. *Franz Liszt*. 1926. Holt.

Sitwell, Sacheverell. *Liszt*. 1934. Houghton.

Foss, Hubert J. *The Heritage of Music*, Vol. II. 1934. Oxford.

Spalding, Walter A. *Music an Art and a Language*. 1920. Schmidt.

Wotton, Tom S. *Hector Berlioz*. 1935. Oxford.

Damrosch, Walter. *My Musical Life*. 1924. Scribner.

Rosenfeld, Paul. *Musical Portraits*. 1920. Harcourt.

Ewen, David. *From Bach to Stravinsky*. 1933. Norton.

Jell, George C. *Masters in Miniature*. (Chopin and Liszt) 1930. Barse.

Saint-Saëns, Camille. *Outspoken Essays on Music*. (Chopin and Liszt, the Pianist) 1922. Dutton.

Brower, Harriette. *Piano Mastery*, 2nd series. 1917. Stokes.

CHAPTER V

THE MANY-SIDED GENIUS

“Il est un génie qui joue aussi du piano.”

—*Saint-Saëns*

Saint-Saëns' famous remark that Paderewski was a genius who also played the piano might well be said of another pianist—who is also a genius. Rachmaninoff, like Paderewski, has achieved fame not only at the piano but in other ways as well. These two artists, versatile in their channels of expression, have displayed a quality that has been observed in other great men. True genius is often accompanied by a multiplicity of talent. Paderewski has combined great statesmanship with great musicianship. He is probably as well-known for his political achievements in behalf of Poland as he is for his virtuosity at the keyboard. During the World War he gave up the concert stage to come to America where he lectured and raised money for the cause that was so dear to his heart—freedom for the Poles. When he went to the Peace Conference as Prime Minister of Poland he won the admiration of seasoned diplomats, not alone for his sincerity, but for his real abilities. Even Lloyd George, who had laughed about this pianist turning statesman, later changed his mind and became one of his staunch friends and supporters. Behind the wide gates of “Riond Bosson,” the secluded estate in Switzerland where he now spends most of his time, the greatest pianist since Liszt may well have cause to remember those days when he brought distinction to his native country.

With Rachmaninoff, now an exile from his native Russia, fame as a pianist came relatively late in the chronicle of his musical achievements. It was not until 1917, when the outbreak of the first Bolshevik upheaval forced him to leave his beloved Moscow, that he turned to the piano as a means of earning a livelihood. During the early years of conservatory training he had considered himself a composer and nothing else. Rachmaninoff confessed to the editor of his *Recollections* that he had never been able to make up his mind whether his true calling was that of a composer, pianist or conductor. He says, “In the old Russian phrase, I have ‘hunted three hares.’ Can I be sure that I have killed one of them?” To this Daniel Gregory Mason, writer of the foreword, replies: “No, not one, but all three!”

Subjects for Study

1. VERSATILITY AND VIRTUOSITY—PADEREWSKI

Special Reference: IGNACE PADEREWSKI, MUSICIAN AND STATESMAN, by Rom Landau.

Career as a pianist begins at twenty-six.
 Artistic tenets—Tempo Rubato.
 The red hair and theatrical effects.
 Paderewski and Pilsudski—The War.
 Rebirth of the piano.
 Immortality through teaching.

2. PIANIST, COMPOSER, CONDUCTOR—RACHMANINOFF

Special Reference: RACHMANINOFF'S RECOLLECTIONS, told to Oskar von Riesemann.

Early life in the country—Improvisations.
 St. Petersburg Conservatoire.
 Moscow—Sverev and Arensky.
 Explain the difference between the two schools of composition as exemplified by the St. Petersburg group and the Moscow group.
 Who belonged to each?
 Failure of the first symphony and mental breakdown.
 War and Revolution—Escape to Sweden.
 Arrival in America, November 10, 1918.
 After reading the book, do you feel that Rachmaninoff's development as a composer would have been more significant if he had remained in St. Petersburg?

Additional Reading for the Chapter:

- Phillips, Charles. *Paderewski: The Story of a Modern Immortal*. 1934. Macmillan.
 Finck, Henry T. *My Adventures in the Golden Age of Music*. 1926. Funk.
 Finck, Henry T. *Success in Music and How it is Won*. (Chapter on "Tempo Rubato" by Paderewski) 1922. Scribner.
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CHAPTER VI

RICH MAN, POOR MAN

“And ever, against eating cares,
Lap me in soft Lydian airs.”

—*Milton*

To rich and poor alike come the tragedies of existence, which not even the gift of great music can ease. Mendelssohn and Mozart, born in different periods of musical history and in different walks of life, were both to discover that even victory can have its bitterness. Mendelssohn's wealth, always the weapon of the Jew, did little to cure the *malaise* from which he suffered. Nor did the divine music which flowed from Mozart's pen make his last poverty-stricken days less hard to endure.

Mendelssohn's millionaire father did everything that could be done to ensure his son's success in the profession which he chose to make his life work. Young Felix was no idle son of the rich; he was routed out of bed at five o'clock every morning to study Greek, and from then on every hour of the day was filled with educational pursuits. If he was to be a musician, he must be a good one—or else go into business. He had his choice. Yet when he had grown to fame and achievement, his heart was heaviest; for Berlin, the city that he longed to conquer, had cast him out. Even today the shadow of racial prejudice has fallen on his music, which has been banned by the Nazis.

When Mozart died, the rich Baron Van Swieten suggested a funeral of the third class in order to save his widow expenses. The few friends who tried to follow his body to the grave were turned back by a severe storm of snow and rain. In a corner reserved for the poor he was laid away with no marker to distinguish him from the others who rested there. Even his wife Constance had no conception of how great he really was. One day the death mask which the owner of a wax-works had made of him fell on the floor and broke. . . . She threw away the pieces.

Subjects for Study

1. MENDELSSOHN, A SECOND ELIJAH

Special Reference: MENDELSSOHN, "A SECOND ELIJAH," by Schima Kaufman.

The Mendelssohn family.

His sister Fanny, the confidante.

The Mendelssohn salon in Berlin.

Goethe and Heine.

Relationship with Schumann.

To what do you attribute Mendelssohn's limitations as a composer?

Did his wealth have any effect on his work?

2. IN SEARCH OF MOZART

Special Reference: IN SEARCH OF MOZART, by Henri Ghéon.

The child prodigy.

A trip to Salzburg.

Contemporaries—Lack of recognition.

Constance and the days of poverty.

The Requiem interrupted.

What qualities are there in this biography that show Ghéon's love for Mozart? Do you think he has found the real Mozart?

Additional Reading for the Chapter:

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CHAPTER VII

MAKERS OF VIOLINS AND VIOLINISTS

"On the 27th day of October of the year 1782 was born to the pride of Genoa and the delight of the world, Nicolo Paganini, the unsurpassed master in the divine art of tones."

—*Inscription on the house of Paganini*

Italy in the sixteenth century witnessed a remarkable awakening in the art of music which followed the trend of a general renaissance of ancient culture. In this period when all the arts were finding fresh impetus and new mediums of expression the work of artisans and craftsmen flourished, reaching a high degree of development. So perfect was the craftsmanship of the violin makers that in three hundred years no instruments have been made to excel those of the early Italian masters. The original designs have been used and imitated by later makers because they were found to be superior in every way to any other form since devised. The study of old violins has come to be an art in itself, and one which requires technical knowledge and skill. But the history of violin-making is a story that has flavor for the skilled and the unskilled, the musician and the layman.

Without the work of the great families of violin makers it is doubtful whether the art of violin playing could have attained its fullest development. Perfection in the instrument inspired a corresponding perfection of performance upon it. Great violinists and great schools of playing emerged to pay homage to the Amatis, the Stradivaris and the Guarneris. Corelli, Tartini and Viotti in Italy, and Spohr in Germany, are among the earliest violinists to attain mastery of the instrument. Paganini's incredible dexterity has become a byword. Through the years others have followed, adding their talents to the developing tradition of violin art.

Not so long ago America mourned the loss of a world-renowned teacher of violinists—Leopold Auer. After a life-time of teaching in Russia at the St. Petersburg Conservatory, Auer came to New York in 1917—at the age of seventy-three—and continued his illustrious career as a teacher in this country. The successes of

Elman, Heifetz, Zimbalist and numerous other pupils of this great master have been proof of his pedagogical achievements.

Henry T. Finck some years ago defined Russia as "a country with one hundred and eighty million inhabitants, mostly professional violinists and pupils of Professor Auer." This remark, a tribute to Professor Auer, is also a significant revelation of the importance placed upon music study in Russia before the war. All the conservatories were subsidized by the government, and no student of music lacked for expert instruction at a nominal cost. In America where good musical training is costly it is not unusual for talented students to be deprived of advantages that would enable them to develop their natural gifts.

* * * *

The violin is the soul of the string quartet. Most violinists, at one time or another, "play quartets" and know that the lure of ensemble playing is indescribable to those who have not experienced it. Catherine Drinker Bowen in *Friends and Fiddlers* has caught the spirit of this intangible joy as she relates her own experiences in playing with amateur groups. Her book should inspire every fiddler to new attempts at chamber music.

Subjects for Study

1. THE VIOLIN: ITS FAMOUS MAKERS AND EARLY PLAYERS

Special Reference: THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS, by Paul Stoeving.

Origin and construction of the violin.

Italy in the 16th century.

Great makers: Gasparo da Salò and Maggini.

Andreas Amati, 1520.

Antonio Stradivari, 1644.

Jacobus Stainer (Germany), 1621.

Joseph Guarneri, 1683.

Some early masters of the violin: Corelli, Tartini, Viotti, Spohr.

Paganini, the wonder of his age.

General developments of violin art.

2. LEOPOLD AUER, TEACHER OF VIOLINISTS

Special Reference: MY LONG LIFE IN MUSIC, by Leopold Auer.

Pupil of Joachim.

Auer meets David in Leipsic.

Meetings with Mendelssohn and Berlioz.

Musical life at Russian Courts.

Experiences as conductor of the Russian Musical Society Orchestra.

Great violin talents—Pupils.

Last days in Russia.

America, 1917:

Tell about his impressions of New York.

What does he think of music training in America as compared with the conservatory system of Russia as he knew it?

3. THE LURE OF ENSEMBLE PLAYING

Special Reference: FRIENDS AND FIDDLERS, by Catherine Drinker Bowen.

Review the book, telling incidents or anecdotes that interest you particularly.

Additional Reading for the Chapter:

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Dyson, George. *The Progress of Music*. (Castle and Chamber) 1932. Oxford.

Kinscella, Hazel Gertrude. *Music on the Air*. 1934. Viking.

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Kaufmann, Helen L. and Hansl, Eva vom B. *Artists in Music of To-day*. (Elman, Enesco, Heifetz, Kreisler, Menuhin, Spalding, Zimbalist) 1933. Grosset.

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CHAPTER VIII

ADVENTURES WITH THE ORCHESTRA

“Oh, it is pitiful,
In a whole city full,
Taste there is none—”

Dwight's, November 21, 1868.

In 1849 a certain Joseph Gungle brought to New York a band of German musicians. Among themselves they discussed whether the Esquimaux had better musical taste than the New Yorkers, and it was decided—since they did not know the Esquimaux—that probably they had. Programs of musical events in 1862 showed such classics as “The Battle of Prague,” “The Skinner’s Quickstep,” and “The Firefly Polka.” But more popular than any of these was “The Fireman’s Quadrille,” which if done in the approved manner was danced by fireman in full uniform.

When Theodore Thomas first began the colossal undertaking of elevating the popular taste, New York audiences would not tolerate anything that bore the name of a symphony. On every program, starting with the first one which he gave in America, he used the device of sandwiching between the numbers which he wanted to play pieces that would please the public. The years of grinding toil, backed by a super-human effort, brought discouragement and disappointment to Theodore Thomas. But the American Orchestra was born.

Few of us stop to think, as we listen to the superb broadcasts of the New York Philharmonic, the Boston Symphony and the Philadelphia Orchestra, that such programs might never have been played had it not been for the pioneering of Thomas. The first two of these organizations owe him a debt far greater than that of mere program-building. In the days when Leopold Damrosch was fostering the New York Symphony, Thomas was his greatest rival as conductor of the Philharmonic. Not only did he put this orchestra on its feet financially and bring it into prominence musically; but at the same time he was conducting his own orchestra, the Brooklyn Philharmonic, and three choral societies. In 1881, pressed as he always was with many duties, he went up to Boston to help organize a symphony in that city.

Walter Damrosch inherited from his father, Leopold, the New York Symphony which has since merged with the Philharmonic. Many famous conductors have come to this country as guests of this organization, none more illustrious than Toscanini. Tobia Nicotra tells the story of his fellow-countryman in his recent volume entitled *Arturo Toscanini*. Of earlier date is *My Musical Life* by Walter Damrosch, a book of reminiscences not to be overlooked by seekers of adventure with the orchestra.

All over the United States symphony orchestras have sprung up, most of them subsidized by cities, some of them under the control of the government. North Carolina has experimented with a State Symphony. Everywhere that music-loving people gather to hear symphonic music, tribute is being paid to the great pioneer—Theodore Thomas.

Subjects for Study

1. PIONEERING WITH THEODORE THOMAS

Special Reference: THE AMERICAN ORCHESTRA AND THEODORE THOMAS, by Charles Edward Russell.

The boy violinist.
First struggle with New York.
Cincinnati, and back to New York.
The World's Fair and Chicago.
Hardships on the road.
Ironclad will and lofty aspirations.

2. BORN TO THE BATON—WALTER DAMROSCH

Special Reference: MY MUSICAL LIFE, by Walter Damrosch.

Early training under his father—Hans Von Bülow.
The New York Symphony—Re-organization and European tour.
Damrosch's opinion of Toscanini, p. 300.
Women in musical affairs in Europe.
Doctor Muck and the Boston Symphony.
Reminiscences of musical celebrities.

3. ARTURO TOSCANINI

Special Reference: ARTURO TOSCANINI, by Tobia Nicotra.

A great memory.
Conductor at La Scala.
The New York public.
What are the characteristics of Toscanini that make him a brilliant conductor?

4. A GLANCE AT OUR SYMPHONY ORCHESTRAS AND THEIR CONDUCTORS

Special References: TUNE IN, AMERICA, by Daniel Gregory Mason.

THE DILEMMA OF AMERICAN MUSIC, by Daniel Gregory Mason (Our Orchestras and Our Money's Worth)
Current magazine and newspaper articles.

What are the important orchestras in America to-day?

Tell about their conductors and programs.

Audiences—Do you think that a symphony orchestra can be self-supporting?

History of the North Carolina Symphony.

Additional Reading for the Chapter:

Thomas, Theodore. *A Musical Autobiography*. McClurg.

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Otis, Philo Adams. *The Chicago Symphony Orchestra, 1891-1924*. Summy.

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Carse, Adam. *The History of Orchestration*. 1925. Dutton.

Sonneck, O. G. *Early Concert Life in America*. 1907. Breitkopf.

Clark, Kenneth S. *Municipal Aid to Music in America*. 1925. National Bureau for Advancement of Music.

CHAPTER IX

IN POPULAR VEIN—FROM OLD VIENNA TO HARLEM

“On with the dance....”

On the 15th of October in the year 1884 Vienna was celebrating. Cheers and thunderous applause reverberated in the Theatre-an-der-Wien where Johann Strauss was conducting a program of world-famous waltzes in celebration of the fortieth anniversary of his career as a musician. Outside in the street were people waiting to shower him with flowers; to show him that he was their idol, and that they loved him because his music had made them happy. Strains of the “Beautiful Blue Danube” that for years had enchanted the pleasure-loving Viennese were now heard in the far corners of the earth. Bismarck held that the Strauss waltzes were more powerful than any statesmanship in maintaining harmony among the nations of the world. Serious composers like Brahms and Verdi respected this creator of light music because they felt that in his own style he would become immortal.

From the Viennese Café to the Cotton Club is a change of scene that requires a stretch of the imagination as well as a jump of half a century. The sobbing tones of the violin have given way to the raucous wail of a muted trumpet, accompanied by percussive thumpings in 4/4 rhythm. Waltzing is on the wane, but jazz is everywhere. Is there any kinship between the present generation who listen to Duke Ellington and the earlier lovers of popular music who idolized Johann Strauss? Is music on the decline? Can jazz have any future?

These are questions which musicians concerned with the future of art in America may do well to consider. Whether we like it or not, jazz is one of the products of the modern age that is branded as being typically American. Constant Lambert, brilliant young English composer and critic, author of *Music Ho!*, tells us that there is more hope in Ellington’s *Mood Indigo* than in Gershwin’s *Rhapsody in Blue*. But behind this statement is the theory to which he is frankly committed—that all the music of this generation shows signs of decadence.

Subjects for Study

1. THE WALTZ KINGS: JOHANN STRAUSS, FATHER AND SON

Special Reference: WINE, WOMEN AND WALTZ, by David Ewen.

King Johannes the First.

The son inherits the father's gift.

The waltz, the soul of Vienna.

Women.

Fêtes for the King.

2. THE KINGDOM OF JAZZ: PAUL WHITEMAN AND OTHERS

Special Reference: So THIS IS JAZZ, by Henry O. Osgood.

The beginning of jazz.

Vocal jazz, piano jazz and the jazz orchestra.

"The King of Jazz"—Whiteman.

Gershwin and Irving Berlin.

3. JAZZ AND ITS FUTURE

Special Reference: MUSIC HO! by Constant Lambert.

Explain Constant Lambert's theories on the Spirit of Jazz.

Give his opinion of Duke Ellington. Do you agree?

What does he think of Symphonic Jazz?

Do you think that there is any future for jazz (a) in itself (b)
as a basis for serious composition in other forms?

State your personal reactions as a musician to jazz.

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Kingdom of Music) 1934. Presser.Mursell, James L. *Principles of Musical Education*. 1927. Macmillan.Finck, Henry T. *My Adventures in the Golden Age of Music*. (Strauss)
1926. Funk.Schoen, Max. *The Effects of Music*. 1927. Harcourt.

CHAPTER X

MUSIC ON THE AIR

"There's music in the air, when the infant morn is nigh. . . ."
—*Old Song*

If the author of this old song had been able to anticipate the radio, he might well have changed his preposition "in" to "on" and sung a prophecy of great import. There's music on the air: we have it for breakfast, for dinner and supper; we go to bed with music ringing in our ears, and if we don't go to bed, we have it all night. There is no escape from this constant bombardment of musical and unmusical sounds. We stay at home and there is the neighbor's radio; or we go uptown and hear the loudspeakers blaring out from all the shops. Even the automobile is no refuge; at every stop light strains of music float out from the ingenious sets of adjoining cars. The musician has no rest from his profession, and the listener no refuge from his recreation.

The age of mechanical invention has brought to our civilization blessings and burdens. To judge it fairly we must look at both sides of the picture. In relation to music we find much to deplore and, on the other hand, many things to applaud. The American Society of Composers, Authors and Publishers, after a careful analysis of broadcasting facts, published a leaflet which they call "The Murder of Music." As one might expect from the title, it is a revelation of the devastating effect of the radio on composers, piano manufacturers, phonograph companies, musicians in theater orchestras and publishers of sheet music. The information tabulated stops with the year 1932. Since then, there are heartening signs on the other side of the ledger. The sale of phonograph records is increasing as a direct result of the radio and music publishers are beginning to sense a like stimulus.

But, aside from the commercial aspect of the problem, we cannot fail to consider a more vital angle—the forming of public taste. That the programs of our big symphony orchestras have been an important factor in educating the radio audience to appreciate better music cannot be denied. A phonograph record shop in New York reports that Brahms's *First Symphony* is being called for by a steadily increasing number of customers.

If we want these encouraging symptoms to continue, the listeners must do their part. Every music club and every individual interested in the cause of good music can help by writing to the broadcasting companies letters of appreciation for the fine programs that come over the air.

Subjects for Study

1. AMERICAN BROADCASTING

Special References: TUNE IN, AMERICA, by Daniel Gregory Mason.

AMERICAN BROADCASTING, (An Analytical Study of One Day's Output of 206 Commercial Radio Stations), by H. O. Davis.

Unfavorable aspects of the American system of broadcasting as compared with the British Broadcasting Corporation.

Give the conclusions of the Davis survey.

Ask for an open discussion of club members to consider the problem of improving American broadcasting.

2. THIS MECHANICAL AGE AND THE MURDER OF MUSIC

Special References: MUSIC HO! by Constant Lambert; Part 4, "The Mechanical Stimulus."

NOTHING CAN REPLACE MUSIC (Reprinted newspaper articles on Music and the Radio), published by American Society of Composers, Authors and Publishers.

THE MURDER OF MUSIC, published by American Society of Composers, Authors and Publishers.

Show the effects of the radio on (a) composers, (b) music publishers, (c) phonograph companies, (d) piano manufacturers, (e) professional musicians.

Give Constant Lambert's conclusions on "The Appalling Popularity of Music" and "Mechanical Romanticism."

Additional Reading for the Chapter:

Haslett, A. W. *Radio Round the World*. 1934. Cambridge.

Clark, Eric Thacher. *Music in Everyday Life*. 1935. Norton.

Sayler, Oliver M. *Revolt in the Arts*. 1930. Brentano.

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Kinsella, Hazel Gertrude. *Music on the Air*. 1934. Viking.

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Scholes, Percy A. *Everybody's Guide to Radio Music*. 1926. Oxford.

CHAPTER XI

WANTED: AN AMERICAN COMPOSER

“What parts, what gems, what colors shine,—
Ah, but I miss the grand design.”

—*Emerson*

America has many composers, and a wealth of American compositions, but where is the great American composer? This question was asked but not answered in an article by Irving Kolodin entitled “Wanted: An American Composer” which appeared in the *New Republic* of January 16th, 1935. Why has this country not produced a Bach, a Brahms, a Beethoven?

It is hard in our own day to know exactly what musical developments are in process; what creative work is being done. The information which is available is unsatisfactory because it is contradictory. Whoever seeks to answer the above questions will find at the outset that no two lists of American composers ever contain the same names. It seems to be a business of shuffling the cards and picking the top one.

A volume which throws interesting sidelights on this perplexing problem has recently been brought out by the Stanford University Press. It is a symposium of articles on American Music written by American composers. Henry Cowell, who edits the collection, is careful to explain in his introduction that such a symposium cannot include a contribution from every composer. Nor can it be guaranteed that every contributor is a “good” composer. Further, some very talented composers, having no ability to put their ideas into words, may have been excluded on this basis,and so on. Nevertheless, the material which the book contains is not only unusual, but important, because it shows what the composers themselves are thinking in relation to their own work and to the work of their contemporaries.

In spite of the encouragement which America shows in various ways to creative talent, the aspiring composer has a difficult climb. There are many obstacles to be overcome; many problems to be faced. The American Society of Composers, Authors and Publishers, organized for the purpose of protecting the rights of its members,

has taken upon itself the task of acquainting the public with some of the composers' problems. Two of their publications dealing with this subject furnish reference material for the second topic of this chapter.

Subjects for Study

1. AMERICAN COMPOSERS ON AMERICAN MUSIC

Special Reference: AMERICAN COMPOSERS ON AMERICAN MUSIC, A Symposium, edited by Henry Cowell.

Outline briefly the recent trends in American music.

Charles Seeger on Carl Ruggles.

Edgar Varèse, Aaron Copland, Henry Cowell.

Roy Harris and Roger Sessions.

Howard Hanson and the Rochester Group.

Charles E. Ives, by Henry Cowell; Piston, and others.

General discussion of the future of American music:

Should music be strictly national?

Should it be based on native folk-songs?

Should we strive for a more continental outlook?

2. THE PROBLEMS OF THE AMERICAN COMPOSER

Special References: THE DILEMMA OF AMERICAN MUSIC, by Daniel Gregory Mason.

AMERICAN COMPOSERS ON AMERICAN MUSIC, A Symposium, edited by Henry Cowell, Chapter 21.

HOW THE PUBLIC GETS ITS NEW MUSIC (A Statement of some of the reasons for the copyright law), published by the American Society of Composers, Authors and Publishers.

WHO USES MUSIC AND WHY, published by the American Society of Composers, Authors and Publishers.

The dilemma of American music—Nationalism.

Do our orchestras give the American composer fair treatment?

Radio reduces the composer's income.

Laws of copyright and how they operate.

Additional Reading for the Chapter:

Mason, Daniel Gregory. *Tune In, America*. (A Laboratory for Composers) 1931. Knopf.

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CHAPTER XII

CREATIVE EDUCATION IN MUSIC

"Music is fundamental—one of the great sources of life, health, strength and happiness."

—*Luther Burbank*

The Progressive Education movement in America has been one of the significant forces in the life of our generation. Whether or not we are in sympathy with all of the educational reforms that go under the guise of "progressive" teaching, we cannot deny that much that was objectionable in the old-fashioned school room has gone—never to return. If the progressives have not entirely won their cause they have certainly brought new leaven to unwholesome systems.

Along with a great many other subjects in the school curriculum, music has undergone radical changes, not only in methods of teaching but in the matter of its importance as related to the general program of activities. The tendency in the newer schools is to give music a prominent place in the schedule, and to connect it in every possible way with the course of study. For example: a fifth grade may be studying about Japan. This offers an opportunity for the ingenious teacher to interest the children in Japanese music. A folk-song or two will show them that the Japanese use a different scale system from ours; with this discovery they may want to pursue the subject and find out what other nations use the pentatonic scale. The Chinese use it; some of our American folk-songs are written in the "gapped" or five-tone scale. After some experiment, the children themselves may want to try making up songs with five tones. Then they may like to write down the notes, and learn to play the tune on an instrument. The opportunities are endless! In a word, music has become creative.

This is only one of the many ways in which music has been liberated to a freer and richer expression in the schools of today. It would be interesting to follow the creative experiments that are going on in the Lincoln School, the Walden School, the City and Country School, at Horace Mann, at Winnetka, and in countless other schools, both private and public, all over the United States.

Even a brief glance at the activities of these institutions would reveal the fact that a similar freedom in technique is bringing astonishing results in the allied arts, literature, painting, dramatics and dancing.

Any consideration of creative expression in music would be incomplete without the mention of Jaques-Dalcroze whose influence on music education has been far-reaching. Before the progressives had discovered the importance of developing body co-ordination, Dalcroze—in Geneva—was teaching and preaching that to live fully both mind and body must be free. His system of Eurhythmics, which is a way of teaching music through bodily movement, has been the source (in essence, if not in name) of much of the rhythmic training in progressive schools.

Subjects for Study

1. RECENT TRENDS IN THE TEACHING OF MUSIC

Special Reference: CREATIVE EXPRESSION, edited for the Progressive Education Association by Gertrude Hartman and Ann Shumaker.

The Creative Spirit and its Significance for Education.

(Article by Hughes Mearns, p. 13)

Read the twelve articles on music, listed in the index under the sub-heading "Creative Expression Through Music."

Select for your paper examples of creative teaching:

(a) that you feel are significant, and

(b) that you would like to see included in the schools of your own community.

2. CREATIVE EXPRESSION IN ALLIED ARTS

Special Reference: CREATIVE EXPRESSION, edited for the Progressive Education Association by Gertrude Hartman and Ann Shumaker.

Select articles that interest you, listed in the index under the sub-headings:

"Creative Expression Through Art."

"Creative Expression Through Literature."

"Creative Expression Through Dramatics."

3. DALCROZE EURHYTHMICS

Special Reference: EURHYTHMICS ART AND EDUCATION, by E. Jaques-Dalcroze.

Eurhythmics—the nature and value of rhythmic movement.

Rhythm in musical education.
 The piano and musicianship.
 Eurhythmics and the education of the blind.
 Eurhythmics and art.

Additional Reading for the Chapter:

- Mursell, J. L. *Human Values in Music Education*. 1934. Silver.
 Mearns, Hughes. *Creative Power*. 1929. Doubleday.
 Rugg and Shumaker. *The Child-Centered School*. 1928. World Book Co.
 Johnson, Marietta. *Youth in a World of Men*. 1929. Day.
 Earhart, Will. *The Meaning and Teaching of Music*. 1935. Witmark.
 Seymour, Harriet A. *How to Think Music*. 1915. Schirmer.
 Seymour, Harriet A. *The Philosophy of Music*. 1927. Harper.
 Thorn, Alice G. *Music for Young Children*. 1929. Scribner.
 Coleman, Satis N. *Creative Music in the Home*. 1928. Myers.
 Coleman, Satis N. *Creative Music for Children*. 1928. Putnam.
 Coleman, Satis N. *First Steps in Playing and Composing*. (See John Day catalogue of books in the field of education for additional titles) 1926.
 Coleman, Satis N. *A Children's Symphony*. 1931. Teachers College.
 Coleman, Satis N. *Creative Music for Schools, Book I*. 1925. Teachers College.
 Dushkin, David. *Fun with Flutes*. 1934. Univ. of Chicago.
 RCA-Victor Co. *Music Appreciation for Children*. 1930. Victor.
 Rossman, Floy A. *Pre-School Music, A Guide to Parents*. Birchard.
 Champlin, Doris S. *Music and the Child*. 1930. Child Study Ass'n of America.
 Newman, Elizabeth. *How to Teach Music to Children*. 1925. Fischer.
 Clarke, Eric. *Music in Every Day Life*. 1935. Norton.
 Mursell, James L. *Principles of Musical Education*. 1927. Macmillan.
 Saylor, Oliver M. *Revolt in the Arts*. 1930. Brentano.
 Seldes, Gilbert. *The Seven Lively Arts*. 1924. Harper.
 Symons, Arthur. *Studies in Seven Arts*. 1928. Dutton.
 Pennington, Jo. *The Importance of Being Rhythmic*. 1925. Putnam.
 Goetschius, Percy. *The Structure of Music*. 1934. Presser.
 Surette, Thomas Whitney. *Music and Life*. 1916. Houghton.
 Davison, Archibald T. *Music Education in America*. 1926. Harper.
 Research Council of Music Supervisors' National Conference. *Survey of College Entrance Credits and College Courses in Music*. 1930. National Bureau for the Advancement of Music.
 Denver Board of Education. *Music: Elementary School*. 1932.
 Rusk, William S. *Methods of Teaching the Fine Arts*. 1935. U. N. C. Press.
 Cooke, James Francis. *Musical Playlets for Young Folks*. 1934. Presser.

CHAPTER XIII

MUSIC AND THE DANCE

“From the birch I cut many branches,
Shape them into fiddles for playing,
Liuli, liuli, for dancing.”

—*Russian folk-song*

In the last chapter it was suggested that Dalcroze in his system of Eurhythmics had developed a means of expressing or interpreting music through rhythmic movement of the body. What is the difference between this and dancing? Closely allied as they are on a rhythmic basis, there is still a fundamental distinction. When the musician through the Dalcroze method learns to express music by means of bodily movement, he may borrow the technique of the dancer, but he is, after all, studying music. The dancer, on the other hand, is interested in his art as a thing in itself; he is concerned with beauty of movement and a development of form in which music is only a contributing factor.

We turn now to Russia where the art of the dance reached its culmination in the figure of Nijinsky. This great dancer, for years the principal celebrity of Diaghileff's Russian Ballet, has already become a legend. Such genius as he exhibited was hitherto unknown, and has since been unsurpassed. Confined to an asylum for the insane in Switzerland, this illustrious artist, at the age of forty-five, is now shut off from the world that applauded his feats, and that continues to do him homage. The strange story of his life has been written by his wife, Romola Nijinsky, who, though she came between him and his protector Diaghileff, thereby bringing disaster to Nijinsky's career, still speaks with a reverence for his supreme talent.

Diaghileff, always on the look-out for new music for his ballets, “discovered” Stravinsky. One evening in St. Petersburg he attended a concert given by students in the composition class at the Conservatory of Music, and was attracted by a number on the program called “Feu d'Artifice.” The composer of this symphonic poem was none other than Igor Stravinsky, then a young man of twenty-six. Diaghileff lost no time in seeking him out and straightway

commissioned him to write a ballet for his company. The result was "Fire Bird" which started Stravinsky on a long period of writing for the Russian Ballet.

Composing for the dance has been an expressive medium for other musicians as well as for Stravinsky. Notable in this field is Manuel de Falla, whose native Spanish rhythms are irresistibly allied to the dancer's art. His ballet, "The Three Cornered Hat," is the last of the great ballets produced by the Diaghileff company. The post-Diaghileff style of ballet-music, as represented by de Falla's "El Amor Brujo," has now come into vogue in France and Germany. The Spanish Dances from this ballet, made famous by La Argentina, are frequently heard on the concert programs of violinists and pianists as well as on the programs of orchestras.

Subjects for Study

1. NIJINSKY AND THE RUSSIAN BALLET

Special Reference: NIJINSKY, by Romola Nijinsky.

Childhood—Heredity in the dance tradition.

The Imperial School of Dancing.

Discuss Diaghileff's career and theories of art.

Nijinsky's genius as a dancer.

Choreographer.

The American tour.

2. TWO COMPOSERS OF MUSIC FOR THE DANCE:

STRAVINSKY AND DE FALLA

Special References: NIJINSKY, by Romola Nijinsky. (Stravinsky)

MANUEL DE FALLA AND SPANISH MUSIC, by J. B. Trend.

Stravinsky as a composer for the Russian Ballet.

Consult the index for page references to Stravinsky in the book, NIJINSKY.

De Falla: "El Amor Brujo" and "The Three-Cornered Hat."

Discuss these two ballets and give examples of de Falla's rhythmic effects.

Discuss the relationship of music to the dance.

Additional Reading for the Chapter:

Lambert, Constant. *Music Ho!* (Diaghileff and Stravinsky as Time Travellers) 1934. Scribner.

Haskell, Arnold L. *Balletomania*. 1934. Simon.

Wallaschek, Richard. *Primitive Music*. 1893. Longmans.

- Aldrich, Richard. *Musical Discourse from the New York Times*. (Usurpations of the Ballet, p. 160) 1928. Oxford.
- Rimsky-Korsakoff, N. A. *My Musical Life*. 1928. Knopf.
- Montagu-Nathan, M. *A History of Russian Music*. 1914. Scribner.
- Montagu-Nathan, M. *Contemporary Russian Composers*. 1917. Stokes.
- Sabaneyeff, Leonid. *Modern Russian Composers*. 1927. International.
- Freeman, Joseph, and others. *Voices of October*. 1930. Vanguard.
- Auer, Leopold. *My Long Life in Music*. 1923. Stokes.
- Dyson, George. *The New Music*. 1924. Oxford.
- Bauer, Marion. *Twentieth Century Music*. (Stravinsky Before and After the World War) 1933. Putnam.
- Downes, Olin. *Symphonic Masterpieces*. 1935. Dial.
- Boulanger, Nadia. *Lectures on Modern Music*. (No. 3, Stravinsky) 1926. Rice Institute.
- Rosenfeld, Paul. *Musical Portraits*. (Stravinsky) 1920. Harcourt.
- Pennington, Jo. *The Importance of Being Rhythmic*. 1925. Putnam.
- Cooke, James Francis. *Musical Travelogues*. (Spain) 1934. Presser.
- Calvocoressi, M. D. *Music and Ballet*. Faber.
- McKinney, Howard D. and Anderson, W. R. *Discovering Music*. (Stravinsky's Petrouchka) 1934. American Book Co.
- Sayler, Oliver M. *Revolt in the Arts*. 1930. Brentano.

CHAPTER XIV

THE MUSICAL AMATEUR

"I hear America singing, the varied carols I hear, . . .

Each singing what belongs to him or her and to none else."

—*Whitman*

When the late George Eastman, American business man and philanthropist, decided to give millions of dollars to the development of music, he explained his generosity by saying that it was necessary for people to have an interest in music outside of an occupation. His feeling for the musical amateur was expressed in these words: "It is fairly easy to employ skillful musicians. It is impossible to buy an appreciation of music. Yet, without appreciation, without the presence of a large body of people who understand music and who get joy out of it, any attempt to develop the musical sources of any city is doomed to failure."

Herein lies the real heart and purpose of amateur musicianship. All the microphones and concert halls and phonographs in the world cannot develop the sort of appreciation that comes with playing a thing for one's self. It engenders a special love and understanding of the professional musician that can be acquired in no other way. But, more than that, it gives the highest form of pleasure that can be imagined to the participants.

Musicians and laymen alike are very apt to think of music as something suggestive of public performance. This is entirely the wrong concept, and one that defeats playing and singing for pleasure. Music made by the few and heard by the many is a condition which mechanical invention has forced upon us. But it is not something that we need to abide by. Everyone who has musical ability, however limited his training may be, can and should indulge his inclination to express himself purely for the joy of doing it.

Subjects for Study

1. MUSICAL ENJOYMENT—SINGING AND PLAYING FOR PLEASURE

Special Reference: MUSIC IN EVERY DAY LIFE, by Eric Thacher Clarke.

Describe the musical scene of to-day.

Are we a nation of music lovers?

Can you suggest ways of fostering amateur musical activities?

What can your club do toward encouraging amateurs in your own community?

Discussion: Amateur night on the radio—Are you in sympathy with this means of helping the amateur?

2. MUSIC FOR EVERYBODY

Special References: MUSIC IN EVERY DAY LIFE, by Eric Thacher Clarke.

MUSIC FOR EVERYBODY, by Sigmund Spaeth.

A glance at the musical profession.

Helps to Music.

Describe the agencies that are working for the dissemination of music, such as:

- (a) Libraries and Museums.
- (b) Publications.
- (c) Foundations.
- (e) Volunteers.
- (f) Associations.

Note: MUSIC FOR EVERYBODY, by Sigmund Spaeth, is a booklet published by the Leisure League of America for the purpose of helping the average listener to increase his enjoyment of music. It may be purchased for twenty-five cents. Laymen who wish to become better acquainted with music will find this booklet helpful.

Additional Reading for the Chapter:

McKinney, Howard D. and Anderson, W. R. *Discovering Music*. 1934. American Book Co.

Miessner, Otto W. *Your Need of Music*. 1926. Miessner Institute.

Lee, Vernon. *Music and Its Lovers*. 1933. Dutton.

Bauer, Marion. *Twentieth Century Music*. 1933. Putnam.

Mason, Daniel Gregory. *Tune In, America*. 1931. Knopf.

Faulkner, Anne Shaw. *What We Hear in Music*. 1931. Victor.

Savill, Dr. Agnes. *Music, Health and Character*, Part I. 1927. Lane.

Seymour, Harriet Ayer. *Home Music Lessons, How to Find Your Musical Self*. 1930. Fischer.

Wier, Albert. *What do You Know About Music?* 1930. Appleton.

Mason, Daniel Gregory. *The Dilemma of American Music*. 1928. Macmillan.

Johnson, Gerald. *On Playing the Flute Badly*. *Harpers Magazine*, March, 1934.

Johnson, Gerald. *A Little Night-Music*. *Harpers Magazine*, June, 1935.

Bowen, Catherine Drinker. *The Music Makers*. *Atlantic Monthly*, December, 1934.

Gehring, Albert. *The Basis of Musical Pleasure*. 1910. Putnam.

Fuller-Maitland, J. A. *The Spell of Music*. 1926. Macmillan.

CHAPTER XV

"MUSIC HATH CHARMS"

"Divine Musicke, besides that excellent power it hath to expell many other diseases, is a soveraigne against Despair and Melancholy, and will drive away the Divell himself."

—*Robert Burton*

Treatment of disease by music is almost as old as music itself. We read in the Bible how Saul, being troubled by an "evil spirit" sent for a harp player. "And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him." As early as 1500 B.C. the Egyptians used it for many ailments. In Greece mention was often made of the use of music as a healing remedy. Theophrastus tells about the salutary effects of flute-playing in the treatment of sciatica, noting that it is especially effective if played in the Phrygian mode. When Italy, in the fifteenth century, suffered from an epidemic of tarantula bites, music was used to cure many victims who had responded to nothing else. During the World War it was discovered that music was efficacious in the treatment of shell-shocked patients.

Medical science may look askance at the many cures that have been attributed to the therapeutic powers of music. There is no end to legend; but there undoubtedly is a close connection between the mental and physical structure of the human organism that furnishes a basis for scientific investigation in musical therapy.

Investigations of this sort have been carried on in recent years not only by members of the medical profession but by various organizations and agencies interested in the subject. One of these agencies that has done significant work in the field of musical therapy is the Hospital Music Committee of the New York City Visiting Committee. In 1934 they had five hundred and fifty-four groups of musicians and entertainers who regularly visited hospitals in that city, supplying musical programs for 148,940 patients. Their reports show instances where music played in the wards brought about a return of consciousness to patients in delirium, as well as many cases where definite signs of improvement were noticed as a result of a concert.

Other organizations have experimented with the utilization of music as a disciplinary agent in prisons and mental hospitals. The State of Pennsylvania has for some years maintained a committee for the study of music in institutions. The Director of this committee, Willem van de Wall, publishes from time to time significant articles and booklets describing his work in this field.

Subjects for Study

1. MUSICAL THERAPY—THE PHYSICAL EFFECTS OF MUSIC

Special Reference: MUSIC, HEALTH AND CHARACTER, by Dr. Agnes Savill, Part II.

The nervous system and its relation to the muscular system.

Emotion and its physical effects.

Give examples of the use of music as medicine.

Influence of the vibrations of musical sound on the body.

Rhythm a factor of good health.

Psychic effects and analogies. (Chapter 8)

Discuss the possibilities of using your music club as a means of supplying musical programs in local hospitals. (The Hospital Committee of the New York City Visiting Committee, 105 East 22nd Street, New York, can advise you as to what type of music to use for specific cases.)

2. MUSIC IN PRISONS, MENTAL HOSPITALS, AND CORRECTIONAL INSTITUTIONS

Special References: THE UTILIZATION OF MUSIC IN PRISONS AND MENTAL HOSPITALS, by Willem van de Wall.

THE PSYCHOTHERAPEUTIC VALUE OF MUSIC, by Willem van de Wall.

Explain what "therapy" is and why music can be called a therapeutic agent.

Show how music can be of value (a) to individuals in correctional institutions and (b) to society that supports these institutions.

Give examples of the various ways of using music in prisons and describe the effects upon the prisoners. What is your personal reaction to this idea? If you do not think music should be used for this purpose, state your reasons.

Explain the advantages of music in mental hospitals. Cite examples.

Additional Reading for the Chapter:

Van de Wall, Willem. *The Musician's Contribution to Modern Mental Treatment.*

Van de Wall, Willem. *Music in Correctional Institutions.*

- Van de Wall, Willem. *Music as a Means of Discipline*.
 Van de Wall, Willem. *The Use of Music in Welfare Institutions*. 1935. Sage.
 Washco, Alec. *The Effects of Music Upon Pulse Rate, Blood Pressure and Mental Imagery*. 1933. Temple University.
 Schoen, Max. *The Effects of Music*. 1927. Harcourt.
 Diserens, Charles Murdock. *The Influence of Music on Behavior*. 1926. Princeton.
 Howes, Frank S. *The Borderland of Music and Psychology*. 1927. Oxford.
 Trotter, Thomas H. Y. *Music and Mind*. 1924. Doran.
 Seymour, Harriet A. *The Philosophy of Music*. 1927. Harper.
 Clark, Kenneth S. *Music in Industry*. 1929. Nat'l. Bur. for Adv. of Music.
 Miessner, W. Otto. *Your Need of Music*. 1926. Miessner Institute.
 Pennington, Jo. *The Importance of Being Rhythmic*. 1925. Putnam.
 Mursell, James L. *Principles of Musical Education*. 1927. Macmillan.
 Wallaschek, Richard. *Primitive Music*. 1893. Longmans.

CHAPTER XVI

MUSICAL CRITICISM AND THE CRITICS

“Criticism is opinion and opinion is criticism.”

—*Oscar Thompson*

Music criticism is a limited and highly specialized field, but it is an important one. The music critic stands between two opposing elements—the performer or creator of a work and the public. To the one he must reflect unprejudiced opinion as to the significance of his performance or composition; to the other he must interpret and relate facts in a way that will bring out the essentials and eliminate non-essentials. He must steer his course through a middle ground which represents the truth of the situation as he with the wisdom of experience is able to interpret it.

Most critics, at one time or another, have either been musicians or have had special training in music. This does not mean that a musician is necessarily a good critic of music. Background in music is essential, but the real critic must have other qualities as well. As Olin Downes, music critic of the *New York Times* so colorfully expresses it: “It is not necessary to be able to lay an egg in order to enjoy a good omelette.”

The art of criticism is a separate skill in itself. The critic who would become successful in his chosen profession must devote his life to the pursuit of his work. Not only does he have to guard the integrity of the printed word; he must speak with care even during his leisure hours lest he be quoted and beset by artists and admirers of artists.

Music criticism is pictured in all its aspects by Oscar Thompson in a recent volume which he calls *Practical Musical Criticism*. Mr. Thompson is the music critic for the *New York Evening Post*, Associate Editor of *Musical America*, and First Instructor in Music Criticism at the Curtis Institute, so he speaks as a member of the profession. His book, however, is written for those interested in music criticism as musicians, as laymen or as potential critics.

Subjects for Study

1. THE FUNCTION OF CRITICISM

Special References: PRACTICAL MUSICAL CRITICISM, by Oscar Thompson.

WHY THE CRITIC? by Olin Downes in the *Town Crier* for February, 1934.

Why do we have musical criticism?

Explain the function of criticism:

Is the critic's function to discuss and encourage the work of musicians or must he interpret them to the public? Should he instruct musicians?

Does familiarity with a composition render a person more or less able to criticize it?

How much weight is to be placed upon contemporary criticism?

Are great musicians capable of estimating the other musicians of their day?

2. A MUSIC CRITIC'S LIFE

Special Reference: PRACTICAL MUSICAL CRITICISM, by Oscar Thompson.

Qualifications for a good music critic:

Do you think it necessary for a good critic to be a good performer, or a musician at all?

Would you trust the applause of an audience in favor of a criticism by a good critic?

Describe the life of a music critic:

His responsibilities.

His friends.

Difficulties of social life. Can the critic associate freely with the musicians he writes about?

Additional Reading for the Chapter:

Howes, Frank. *The Borderland of Music and Psychology*. 1927. Oxford.

Calvocoressi, M. D. *Musical Taste and How to Form It*. 1925. Oxford.

Phillips, Charles. *Paderewski*, Chapter 13, The Critics. 1934. Macmillan.

Schnabel, Artur. *Reflections on Music*. 1934. Simon.

Mursell, James L. *Principles of Musical Education*. 1927. Macmillan.

Toye, Francis. *The Well-Tempered Musician*. 1926. Knopf.

Books by music critics that illustrate different styles of writing:

Aldrich, Richard. *Musical Discourse from the New York Times*. 1928. Oxford.

Downes, Olin. *Symphonic Masterpieces*. 1935. Dial; *Symphonic Broadcasts*. 1932. Dial; *The Lure of Music*. 1918. Harper.

Finck, Henry T. *My Adventures in the Golden Age of Music*. 1926. Funk.

- Gilman, Lawrence. *The Music of To-morrow and Other Studies*. 1907. Lane.
- Henderson, W. J. *The Story of Music*. 1921. Longmans.
- Huneker, James Gibbons. *Mezzotints in Modern Music*. 1899. Scribner; *Bedouins*. 1920. Scribner.
- Krehbiel, H. E. *How to Listen to Music*. 1896. Scribner.
- Newman, Ernest. *Musical Studies*. 1914. Lane; *A Musical Critic's Holiday*. 1925. Knopf.
- Rosenfeld, Paul. *Musical Portraits*. 1920. Harcourt.
- Saint-Saëns, Camille. *Outspoken Essays on Music*. 1922. Dutton.
- Van Vechten, Carl. *Red*. 1925. Knopf.

MUSIC SUPPLEMENT

(Most of the compositions listed are of medium difficulty, unless otherwise specified.)

CHAPTER I: OUR HERITAGE IN THE FOLK TRADITION

SONGS WITH PIANO ACCOMPANIMENT

Cecil J. Sharp	<i>One Hundred English Folk Songs.</i>	Ditson
	<i>Folk-Songs of English Origin Collected in the Appalachian Mountains, 2nd series.</i>	Gray
	<i>American-English Folk-Songs, 1st series.</i>	Schirmer
John Powell, ed.	<i>Twelve Folk Hymns from the Old Shape.</i>	J. Fischer
	<i>Note Hymnbooks and from Oral Tradition.</i>	
Bascom L. Lunsford & Lamar Stringfield	<i>Thirty and One Folk-Songs from the Southern Mountains.</i>	C. Fischer
John J. Niles	<i>Songs of the Hill-Folk: Twelve Ballads from Kentucky, Virginia and North Carolina. (very easy)</i>	Schirmer
Florence H. Botsford	<i>Botsford Collection of Folk-Songs, Vol. I.</i>	Schirmer

PIANO SOLOS

Cecil J. Sharp	<i>An Introduction to the English Country Dance.</i>	Gray
Elizabeth Burchenal	<i>American Country Dances.</i>	Schirmer
John Powell	<i>At the Fair. (Suite) (difficult)</i>	Schirmer
	<i>Sonata Noble, Op. 21. (Minuetto)</i>	Schirmer
David Guion	<i>Arkansas Traveller. (difficult)</i>	Schirmer
	<i>Turkey in the Straw. (difficult)</i>	Schirmer
Hilton Rufty	<i>Hobby-on-the-Green.</i>	Schirmer
John Tasker Howard	<i>Pastorals. (A suite based on British Folk-Songs) (easy)</i>	C. Fischer
R. Vaughan Williams	<i>Valse Lente and Nocturne. (Oxford) (easy)</i>	C. Fischer

VIOLIN AND PIANO

John Powell	<i>Sonata Virginianesque. (Virginia folk themes) (difficult)</i>	Schirmer
	<i>From a Loved Past. (Virginia folk themes)</i>	Schirmer

VIOLIN, CELLO AND PIANO

Lamar Stringfield	<i>In a Log Cabin.</i> (From Mountain Sketches)	C. Fischer
Hilton Rufty	<i>Suite in A.</i> (In folk style)	J. Fischer
Cyril Scott	<i>Cornish Boat Song.</i> (Schott Edition)	Assoc. M. P.
	<i>Little Folk-Dance.</i> (Schott Edition)	Assoc. M. P.

STRING QUARTET

Daniel Gregory Mason	<i>Fanny Blair.</i> (Folk-Song Fantasy), Op. 28.	C. Fischer
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VICTOR RECORDS

Special recordings of singing games and folk dances may be ordered through the Victor Company. These are not included in the regular catalogue. Write to RCA Victor Company, Inc., Camden, New Jersey, for list.

CHAPTER II: AMERICA'S TROUBADOUR:
STEPHEN FOSTER

SONGS WITH PIANO ACCOMPANIMENT

Elmer Griffith Sulzer, ed.	<i>Forty Stephen Foster Songs.</i>	Hall & McCreary
Stephen Foster	<i>Twenty Songs by Stephen Collins Foster.</i>	Ditson
Harold Vincent Milligan, ed.	<i>Album of Songs: A Collection of 20.</i> <i>Favorite Compositions by Stephen Foster.</i>	Schirmer

Other Early American Songs

Harold Vincent Milligan, ed.	<i>Pioneer American Composers.</i> (A Collection of Early American Songs) 2 vols.	Schmidt
	<i>The First American Composer.</i> (6 Songs by Francis Hopkinson, 1737-1791)	Schmidt
	<i>Colonial Love Lyrics.</i> (6 Songs by Francis Hopkinson, 1737-1791)	Schmidt
	<i>A Washington Garland.</i> (7 Songs by Francis Hopkinson, dedicated to George Washington)	Schmidt

PIANO SOLOS

Stephen Foster	5 Melodies transcribed for piano by Paul Nordoff. ("Katie Bell," "Uncle Ned," "The Camptown Races," "Little Belle Blaire" and "Oh! Susanna") <i>Oh! Susanna.</i> (Concert paraphrase for the pianoforte by Harl McDonald)	Assoc. M. P. Presser
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My Old Kentucky Home. (Transcribed for the pianoforte by Richard Goerdeler) Presser

Old Black Joe. (Theme and variations for the pianoforte by Marie Crosby) (very easy) Presser

John Tasker Howard *Serenade.* (En forme d'étude) C. Fischer

VIOLIN AND PIANO

John Tasker Howard *Foster Sonatina.* (Based on melodies of America's Troubadour) Schirmer

VICTOR RECORDS

Foster Melodies Nat Shilkret—Victor Salon Group— Album C-2
Victor Orchestra. (9246-9249)

CHAPTER III: THE GREAT DAYS OF OPERA

SONGS WITH PIANO ACCOMPANIMENT

Albert E. Wier, ed. *Grand Opera with a Victrola.* (Stories and songs from the operas) (easy) Appleton

H. E. Krehbiel, ed. *Songs from the Operas.* (The Musicians Library, 5 volumes: soprano, mezzo-soprano, alto, tenor, baritone and bass) Ditson

Max Spicker, ed. *Operatic Anthology.* (In 5 volumes: soprano, alto, tenor, baritone, bass) Schirmer

Separate Operatic Songs. Order Through Carl Fischer.

Verdi *Celeste Aïda*, from *Aida*. (3 keys)

Puccini *Mimi's Song*, from *La Bohème*. (3 keys)

Bizet *L'Amour est un Oiseau*, from *Carmen*.
(2 keys)

Toreador Song. (2 keys)

Massenet *Il est Doux, il est Bon*, from *Hérodiade*.
(2 keys)

Vision Fugitive, from *Hérodiade*. (2 keys)

Tschaikowsky *Adieu Forêts*, from *Jeanne d'Arc*. (high)

Thomas *Connais-tu le Pays*, from *Mignon*. (3 keys)

Puccini *Vissi d'Arte*, from *La Tosca*. (2 keys)

Operatic Duets. Order through Carl Fischer.

Mozart *Là ci Darem la Mano*, from *Don Giovanni*. (sop.-mezzo)

Puccini *Tutti i Fior*, from *Madame Butterfly*.
(sop.-mezzo)

Leoncavallo *Silvio! a Quest'Ora*, from *Pagliacci*.
(sop.-bar.)

PIANO SOLOS

Liszt	<i>Transcriptions of Operas.</i> (Universal Edition) (difficult)	Assoc. M. P.
	<i>Celebrated Transcriptions from Wagner.</i> (Corona Collection, Universal Edition) (difficult)	Assoc. M. P.

VICTOR RECORDS

Moussorgsky	<i>Death of Boris.</i> (<i>Hark! 'Tis the Passing Bell</i>), from <i>Boris Godounow</i> . (Sung by Chaliapin)	6724
Charpentier	<i>Depuis le Jour</i> , from <i>Louise</i> . (Sung by Bori)	6561
Leoncavallo	<i>Vesti la Giubba</i> (On With the Play), from <i>Pagliacci</i> . (Sung by Caruso)	7720
Tschaikowsky	<i>Adieu Forêts</i> , from <i>Jeanne d'Arc</i> , also <i>Il est Doux, il est Bon</i> , from <i>Hérodiade</i> , Massenet. (Sung by Jeritza)	6604
Verdi	<i>Morir! si Pura e Bella</i> , from <i>Aida</i> , also <i>La Fatal Pietra</i> , from <i>Aida</i> . (Sung by Martinelli and Ponselle)	3040

COMPLETE OPERAS

For others not listed, see new catalogue of Victor Musical Masterpieces.

Massenet	<i>Le Cid—Ballet.</i>	Album M-56 (1406-1408)
Gounod	<i>Faust.</i>	Album M-105 (11000-11019)
Puccini	<i>La Bohême.</i>	Album M-35 (9512-9524)
Wagner	<i>Tristan und Isolde—Symphonic Synthesis.</i> <i>Siegfried.</i>	Album M-154 (7621-7624) Album M-83 (9805-9814)

CHAPTER IV: CONQUEST OF THE PIANO

SONGS WITH PIANO ACCOMPANIMENT

Chopin	<i>17 Polish Songs in 1 Volume</i> , Op. 74. (high or low)	Schirmer
	<i>The Maiden's Wish.</i> (high or low)	Schirmer or C. Fischer
Liszt	<i>12 Songs in 2 Volumes.</i> (high or low)	Schirmer
	<i>Die Lorelei.</i> (high or low)	C. Fischer
	<i>Du bist wie eine Blume.</i> (high or low)	Schirmer

PIANO SOLOS

Chopin

Preludes, Waltzes, Mazurkas, Nocturnes, Polonaises, Impromptus and Etudes are so well known that individual listing is unnecessary. Standard editions of these works are obtainable through G. Schirmer, Carl Fischer, Theodore Presser and Associated Music Publishers (Schott and Universal Editions). Longer and more difficult works: the *Sonatas, Ballades, Scherzos*, the *Barcarolle* and the *F-minor Fantaisie*.

Liszt

Original Compositions:

Canzonetta del Salvatore Rosa. (Années de Pélerinages) in Corona Collection, Book III. (Universal Edition) Assoc. M. P.

Consolation, No. 2 in E Major in Corona Collection, Book I. (Universal Edition) Assoc. M. P.

Valse-Impromptu in Corona Collection, Book II. (Universal Edition) Assoc. M. P.

Valse Oubliée. (Composers' Music Corporation Edition, revised by Rudolph Ganz) C. Fischer

Sonetto del Petrarca, Nos. 104 and 123. C. Fischer

Dance of the Gnomes. (difficult) Presser

Forest Murmurings. (difficult) Presser

Etude de Concert in D flat. (Un Sospiro) (difficult) Presser

Hungarian Rhapsodies, No. 6 and No. 12. (difficult) Presser

Sonata in B Minor. (Universal Edition) (very difficult) Assoc. M. P.

Transcriptions:

The Maiden's Wish. (Chopin) C. Fischer

Dedication. (R. Schumann) Presser

My Sweet Repose. (F. Schubert) Presser

The Nightingale. (A. Alabieff) (difficult) Presser

Soirées de Vienne, No. 6. (F. Schubert) C. Fischer

Isolda's Love-Death from Tristan and Isolda. (R. Wagner) (very difficult) Presser

La Campanella. (N. Paganini) (very difficult) Presser

TWO PIANOS

Chopin	<i>Fantaisie Impromptu</i> , arranged for two pianos by Morton Gould and Bert Shefter. (difficult)	C. Fischer
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VIOLIN, CELLO AND PIANO

Chopin	<i>Trio in G Minor</i> . (Breitkopf Edition) (difficult)	Assoc. M. P.
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VICTOR RECORDS

Chopin	<i>Fantaisie in F Minor</i> .	8250, 8251
	<i>Etudes</i> .	Album M-43 (6971-6976)
	<i>Ballade in G Minor</i> .	6612
	<i>Tarantelle in A flat Major</i> .	8251
	<i>Sonata in B flat Minor</i> .	M-95 (1489-1492)
Liszt	<i>Mazurkas in A flat Major and D Major</i> .	1541
	<i>Campanella</i> .	6825
	<i>Valse Oubliée</i> .	1455
	<i>Waldesrauschen</i> .	7270
	<i>Sonata in B Minor</i> .	Album M-93 (7325-7327)
	<i>Etude in D flat</i> .	6828
	<i>Concerto No. 1 in E flat Major</i> .	11309, 11310

CHAPTER V: THE MANY-SIDED GENIUS

SONGS WITH PIANO ACCOMPANIMENT

Rachmaninoff	<i>Lilacs</i> . (high or low)	Schirmer
	<i>Ecstasy of Spring</i> . (high) (difficult)	C. Fischer
	<i>Drooping Corn</i> . (best for bass) (difficult)	C. Fischer
	<i>The Raising of Lazarus</i> . (high or low)	C. Fischer
	<i>When Night Descends in Silence</i> . (high, with violin obbligato)	C. Fischer
	<i>Oh, Cease Thy Singing, Maiden Fair</i> . (high, with violin obbligato)	C. Fischer

PIANO SOLOS

Paderewski	<i>Menuet à l'Antique</i> , Op. 14, No. 1.	Presser
	<i>Chant du Voyageur</i> , Op. 8, No. 3.	Presser
	<i>Au Soir</i> (At Evening), Op. 10, No. 1.	C. Fischer or Presser
	<i>Nocturne, in B flat</i> , Op. 16, No. 4.	G. Schirmer or Presser
	<i>Polonaise</i> , Op. 9, Book II, No. 6.	Presser

	<i>Krakowiak</i> , Op. 9, No. 5.	C. Fischer
	<i>Thème Varié</i> , Op. 16, No. 3. (Bote and G. Bock Edition) (difficult)	Assoc. M. P.
	<i>Variations et Fugue sur un Thème Original</i> . (Bote and G. Bock Edition) (difficult)	Assoc. M. P.
Rachmaninoff	<i>Musical Portraits Album</i> . (Schott Edition, No. 517) 9 pieces by Rachmaninoff.	Assoc. M. P.
	<i>Serenade</i> , Op. 3, No. 5.	Presser
	<i>Romance</i> , Op. 8, No. 2.	Presser
	<i>Mélodie</i> , Op. 3, No. 3.	Presser
	<i>Prelude in G sharp Minor</i> , Op. 32, No. 12. (difficult)	C. Fischer
	<i>Prelude in G Minor</i> , Op. 23, No. 5. (difficult)	Presser
	<i>Valse in A</i> , Op. 10, No. 2.	Presser
	<i>Polichinelle</i> , Op. 3, No. 4.	Presser
Rachmaninoff	Transcriptions for piano:	
	<i>Hopak</i> . (M. Moussorgsky)	C. Fischer
	<i>Preludio from the E Major Sonata for Violin by Bach</i> . (difficult)	C. Fischer
	<i>The Bumble-Bee</i> . (N. Rimsky-Korsakoff) (difficult)	C. Fischer
	<i>Variations on a Theme of Corelli</i> , Op. 42. (difficult)	C. Fischer
Scriabine, A.	<i>Etude in C sharp Minor</i> , Op. 2.	C. Fischer
	<i>Poème</i> , Op. 32, No. 1.	C. Fischer
	<i>Sonate-Fantaisie</i> , No. 2. (difficult)	C. Fischer
Liadoff, A.	<i>Four Russian Folk Songs</i> , from Op. 58, transcribed by Alexander Siloti.	C. Fischer

VIOLIN AND PIANO

Paderewski	<i>Melody</i> , Op. 16, No. 2. (Kreisler)	C. Fischer
Rachmaninoff	<i>Marguerite</i> . (Albumleaf)	C. Fischer
	<i>Danses Tziganes</i> . (difficult) (B. Schott's Söhne Edition)	Assoc. M. P.

VICTOR RECORDS

Paderewski	<i>Minuet</i> , Op. 14, No. 1.	6690
Debussy	<i>Reflections on the Water</i> . (Played by Paderewski)	6633
Rachmaninoff	<i>Rhapsody on a Theme by Paganini</i> . (for piano and orchestra)	M-250 (8553-8555)
	<i>Symphony No. 2 in E Minor</i> .	M-239 (8463-8468)
	<i>Concerto No. 2 in C Minor</i> .	M-58 (8148-8152)

<i>Etude Tableau, Op. 39.</i>	1184
<i>Hopak. (Moussorgsky)</i>	1161
<i>Prelude in G Minor.</i>	7466
<i>Isle of the Dead.</i>	M-75 (7219-7221)

CHAPTER VI: RICH MAN, POOR MAN

SONGS WITH PIANO ACCOMPANIMENT

Mendelssohn	<i>Hear ye, O Israel, from Elijah. (high)</i>	Schirmer
	(difficult)	
	<i>O rest in the Lord, from Elijah. (low)</i>	Schirmer
	<i>O God, have mercy, from St. Paul.</i>	Schirmer
	(low; bass)	
Mozart	<i>The Reaper. (words by Longfellow)</i>	C. Fischer
	(high or low) (easy)	
	<i>I Would That My Love. (medium range)</i>	C. Fischer
	<i>On Wings of Song. (high or low)</i>	C. Fischer
	<i>Wiegenlied. (Lullaby) (high or medium)</i>	C. Fischer
	(easy)	
	<i>Fünf Lieder für eine Singstimme. (very</i>	Assoc. M. P.
	easy) (Nagels Musik-Archiv Edition)	
	<i>Das Veilchen. (The Violet) (high or low)</i>	C. Fischer

VOCAL DUETS WITH PIANO ACCOMPANIMENT

Mendelssohn	<i>O Wert Thou in the Cauld Blast. (sop.</i>	C. Fischer
	and alto)	
Mozart	<i>On Wings of Song. (sop. and alto)</i>	C. Fischer
	<i>Sull' Aria. (Sweet Zephyr), from Le</i>	C. Fischer
	<i>Nozze di Figaro. (two high voices)</i>	

PIANO SOLOS

Mendelssohn	<i>Andante, Op. 7, No. 6. (easy)</i>	Presser
	<i>Scherzo in B Minor.</i>	Presser
	<i>Nocturne, from A Midsummer Night's</i>	Assoc. M. P.
	<i>Dream. (Corona Collection No. 39,</i>	
	Universal Edition)	
	<i>11 Songs Without Words. (Corona Col-</i>	Assoc. M. P.
	lection No. 37, Universal Edition)	
	<i>Songs Without Words. (complete) (Uni-</i>	Assoc. M. P.
	versal Edition)	
	<i>Rondo Capriccioso, Op. 14. (difficult)</i>	Presser
	<i>Etude, Op. 104, Bk. II, No. 1. (difficult)</i>	Schuberth
	<i>Etude in A Minor, from Op. 104. (Siloti)</i>	C. Fischer
	(difficult)	
	<i>Concerto in G Minor, Op. 25. (Breitkopf</i>	Assoc. M. P.
	Edition) (difficult)	

Mozart	<i>Andante</i> , from G Minor Concerto, Op. 25, published separately. (difficult)	Presser
	<i>Concerto in D Minor</i> , Op. 40. (Breitkopf Edition) (difficult)	Assoc. M. P.
	<i>Variations Sérieuses</i> , Op. 54. (difficult)	Schirmer
	<i>Tanzbüchlein</i> . (Les Petits Riens) (Schott Edition) (easy)	Assoc. M. P.
	<i>Waltzes</i> . (Corona Collection No. 44, Universal Edition) (easy)	Assoc. M. P.
	<i>Six Viennese Sonatinas</i> . (Schott Edition) (easy)	Assoc. M. P.
	<i>Menuet from Symphony in E flat</i> .	C. Fischer
	<i>Adagio FAVORI</i> . (Bendel)	C. Fischer
	<i>Romance from Concerto in D Minor</i> .	Presser
	<i>Fantasia in D Minor</i> .	C. Fischer
	<i>Romance in A flat</i> .	C. Fischer
	<i>Variations</i> . ("Ah! Vous Dirai-Je Maman")	C. Fischer
	<i>Sonatas</i> . (Universal Edition, Bk. I)	Assoc. M. P.
	<i>Variations</i> . (Universal Edition, Bk. III)	Assoc. M. P.
	<i>Fantasia in C Minor</i> , from <i>Fantasia and Sonata</i> , No. 18. (difficult)	Presser

VIOLIN AND PIANO

Mendelssohn	<i>Concerto in E Minor</i> , Op. 64. (difficult)	C. Fischer
Mozart	<i>Concerto in D</i> . (Adelaide) (Schott Edition) (difficult)	Assoc. M. P.

VIOLA AND PIANO

Mozart	<i>Horn Concerto in D Major</i> , No. 1. (Breitkopf Edition)	Assoc. M. P.
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FLUTE AND PIANO

Mendelssohn	<i>Scherzo</i> , from <i>A Midsummer Night's Dream</i> , Op. 61, No. 1. (Breitkopf Edition)	Assoc. M. P.
Mozart	<i>Concerto No. 1 in G Major</i> and <i>Concerto No. 2 in D Major</i> . (Breitkopf Edition)	Assoc. M. P.

VIOLIN, CELLO AND PIANO

Mendelssohn	<i>Trio in C Minor</i> , Op. 66.	Schirmer
Mozart	<i>Serenade in Four Movements</i> . ("Eine Kleine Nachtmusik")	C. Fischer

TWO VIOLINS

Mozart	<i>Six Viennese Sonatinas</i> . (Schott Edition)	Assoc. M. P.
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VIOLIN AND VIOLA

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| Mozart | <i>Duos.</i> (Revised by Th. La Forge)
(Universal Edition) | Assoc. M. P. |
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TWO VIOLINS AND VIOLA

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| Mozart | <i>Divertimento No. 3.</i> (Breitkopf Edition) | Assoc. M. P. |
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VIOLIN, VIOLA AND CELLO

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| Mozart | <i>Divertimento No. 1 and No. 4.</i> (Breitkopf Edition) | Assoc. M. P. |
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STRING QUARTETS

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| Mozart | <i>Die Mailänder Quartettes</i> , Nos. 1, 2,
3, 4. (Schott Edition) | Assoc. M. P. |
| | <i>Quartette No. 4 in C Major</i> , or <i>No. 19</i>
<i>in C Major.</i> (Breitkopf Edition) | Assoc. M. P. |

QUINTETS

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| Mozart | <i>Quintett No. 5 in G Minor</i> , for 2 violins,
2 violas and cello. (Breitkopf Edition) | Assoc. M. P. |
| | <i>Adagio and Rondo</i> , for piano, fluet,
oboe, viola, and cello. (Breitkopf Edition) | Assoc. M. P. |

VICTOR RECORDS

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| Mendelssohn | <i>Concerto in E Minor.</i> (<i>May Breeze</i> included on last record, 8083) | Album M-19
(8080-8083) |
| | <i>Spinning Song.</i> | 11453 |
| | <i>O Rest in the Lord.</i> | 6555 |
| | <i>Trio in D Minor</i> , Op. 49. | Album M-126
(8223-8226) |
| | <i>Symphony No. 4 in A Major.</i> | Album M-119
(11170-11173) |
| Mozart | <i>Concerto No. 5 in A Major</i> , K-219. | Album M-254
(8601-8604) |
| | <i>Quartet in G Minor</i> , K-478. | Album M-251
(8561-8565) |
| | <i>Serenade—Eine kleine Nachtmusik.</i> | 9789, 9790 |
| | <i>Das Veilchen.</i> | 1556 |
| | <i>Symphony in G Minor</i> , No. 40. | Album M-109
(7394-7396) |
| | <i>Symphony in E flat Major</i> , K-543. | Album M-258
(11775-11777) |

CHAPTER VII: MAKERS OF VIOLINS AND VIOLINISTS

VIOLIN AND PIANO (Short pieces)

Kreisler	Padre Martini, <i>Andantino</i> . (easy)	C. Fischer
	Couperin, <i>La Précieuse</i> . (easy)	C. Fischer
	Schumann, <i>Romance in A</i> .	C. Fischer
	Pugnani, <i>Praeludium and Allegro</i> .	C. Fischer
	Bach, <i>Prelude in E</i> .	C. Fischer
Debussy	<i>En Bateau</i> .	Durand
Ravel	<i>Pièce en Forme de Habanera</i> .	Leduc
Borodine	<i>Au Couvent</i> . (B. Schott's Söhne Edition)	Assoc. M. P.
Glazounow	<i>Mélodie Arabe</i> . (B. Schott's Söhne Edition)	Assoc. M. P.
Geminiani-Busch	<i>Siciliana</i> . (Breitkopf Edition)	Assoc. M. P.
Richard Strauss	<i>Beside the Spring</i> , Op. 9, No. 2. (Universal Edition)	Assoc. M. P.

VIOLIN AND PIANO (Sonatas and longer works)

Corelli	<i>La Folia</i> . (Kreisler) (difficult)	C. Fischer
Tartini	<i>Sonata in G Minor</i> . (difficult)	C. Fischer
Viotti	<i>Concerto No. 22 in A Minor</i> .	C. Fischer
Spohr	<i>Concerto No. 7 in E Minor</i> , Op. 38. (Auer)	C. Fischer
Hässler (1747-1822)	<i>Two Sonatas</i> , for piano and flute or violin. (Nagels Musik-Archiv)	Assoc. M. P.
Albinoni (1674-1745)	<i>Two Sonatas</i> , for violin and piano, Op. 6. (Nagels Musik-Archiv)	Assoc. M. P.
Brahms	<i>Sonata in G Major</i> , Op. 78. (difficult)	Schirmer
César Franck	<i>Sonata in A Major</i> . (Schott Edition) (difficult)	Assoc. M. P.
Richard Strauss	<i>Sonata in E flat Major</i> . (Universal Edition) (difficult)	Assoc. M. P.
Lalo	<i>Symphonie Espagnole</i> . (Universal Edition) (difficult)	Assoc. M. P.
Vitali	<i>Chaconne</i> . (David) (Schott Edition) (difficult)	Assoc. M. P.
Chausson	<i>Poème</i> , Op. 25. (very difficult) (Schott Edition)	Assoc. M. P.

THREE VIOLINS

Brahms	<i>Seven Waltzes</i> , from Op. 39. (Breitkopf Edition)	Assoc. M. P.
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FOUR VIOLINS

Mendelssohn	<i>Elfin Dance, Nocturne and Wedding March</i> , from <i>A Midsummer Night's Dream</i> . (Breitkopf Edition)	Assoc. M. P.
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TWO VIOLINS AND PIANO

Joh. Rosenmüller (b. 1620)	<i>Trio Sonate in E Minor.</i> (Universal Edition) (easy)	Assoc. M. P.
Vivaldi-Nachèz	<i>Concerto in A Minor.</i> (Schott Edition)	Assoc. M. P.
Bach	<i>Concerto No. 1 in D Minor.</i> (Elite Edition)	Assoc. M. P.

VIOLIN, CELLO AND PIANO

Brahms	<i>Piano Trio, Op. 87 in C Major.</i> (Simrock Edition) (difficult)	Assoc. M. P.
Haydn	<i>Trio in G Major, No. 1.</i> (Litolf) (ff)	Assoc. M. P.

TWO VIOLINS, VIOLA AND PIANO

Fr. Manfredini (b. 1688)	<i>Sinfonia X.</i> (Universal Edition) (easy)	Assoc. M. P.
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TWO VIOLINS, CELLO AND PIANO

Vivaldi	<i>Trio-Sonate in D Minor.</i> (Simrock Edition)	Assoc. M. P.
Sammartini	<i>Trio-Sonate in G Minor.</i> (Elite Edition)	Assoc. M. P.

VIOLIN, VIOLA, CELLO AND PIANO

Brahms	<i>Piano-Quartett in G Minor.</i> (Simrock) (difficult)	Assoc. M. P.
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STRING QUARTETS

Michael Haydn (1737-1806)	<i>Divertimento in D Major.</i> (Nagels Musik-Archiv)	Assoc. M. P.
Joseph Haydn	<i>String Quartets.</i> (Peters Edition)	Summy
Schumann	<i>Quartett in A Minor, Op. 41, No. 1, or Quartett in F Major, Op. 41, No. 2.</i> (Breitkopf Edition)	Assoc. M. P.
Smetana	<i>Quartett in E Minor.</i> (From <i>My Life</i>) (Breitkopf Edition) (difficult)	Assoc. M. P.
Dvorák	<i>String Quartet in F Minor.</i> (Breitkopf Edition) (difficult)	Assoc. M. P.
Dohnanyi	<i>String Quartet in A Major.</i> (Doblinger Edition) (difficult)	Assoc. M. P.
Hugo Wolf	<i>Italian Serenade.</i> (Bote and G. Bock Edition)	Assoc. M. P.

QUINTETS

Brahms	<i>String Quintet in F Major, for 2 violins, 2 violas and cello.</i> (Simrock Edition) (difficult)	Assoc. M. P.
	<i>Piano Quintet in F Minor, for piano and string quartet.</i> (Breitkopf Edition) (difficult)	Assoc. M. P.

Schumann	<i>Quintet in E flat.</i> (Peters Edition) (difficult)	Summy
Mrs. H. H. A. Beach	<i>Theme and Variations</i> , Op. 80, for flute, two violins, viola and cello. (difficult)	G. Schirmer

VICTOR RECORDS

Bach	<i>Air for the G String.</i> (Played by Heifetz)	7103
Sarasate	<i>Zapateado.</i> (Played by Heifetz)	6695
Couperin	<i>La Précieuse.</i> (Played by Kreisler)	1503
Debussy	<i>En Bateau</i> and <i>La Fille aux Cheveux de Lin.</i> (Played by Kreisler)	1358
Cyril Scott	<i>Lotus Land.</i> (Played by Kreisler)	6706
Beethoven	<i>Concerto in D Major</i> , Op. 61. (Played by Kreisler)	Album M-13 (8074-8079)
Brahms	<i>Sonata in G Major</i> , Op. 78.	Album M-121 (7487-7489)
R. Strauss	<i>Sonata in E flat</i> , Op. 18. (Played by Heifetz)	Album M-200 (7974-7977-S)
Bach	<i>Concerto for two Violins in D Minor.</i> (Played by Menuhin and Enesco)	7732, 7733
Paganini-Kreisler	<i>Caprice No. 24.</i> (Played by Menuhin)	1650
Chausson	<i>Poème</i> , Op. 25. (Played by Menuhin)	7913, 7914
César Franck	<i>Sonata in A Major.</i> (Played by Spald- ing)	M-208 (8274-8277)
	<i>Quartet in D Major.</i>	M-259 (8630-8635)
Haydn	<i>Emperor Quartet—Theme and Varia- tions</i> , and Tschaikowsky, <i>Andante Cantabile.</i>	6634
Schubert	<i>Quartet No. 6 in D Minor.</i> (Death and the Maiden)	Album M-34 (9241-9245)
Smetana	<i>Quartet in E Minor.</i> (From <i>My Life</i>)	Album M-63 (7130-7132)
Brahms	<i>Quintette in F Minor.</i>	Album M-10 (6571-6575)
Dvorák	<i>Quintet in A Major</i> , Op. 81.	Album M-219 (8305-8308)
César Franck	<i>Quintet in F Minor.</i>	Album M-38 (6849-6852)

CHAPTER VIII: ADVENTURES WITH THE ORCHESTRA

(The music listed is for orchestral instruments in various chamber music combinations. No orchestral works or symphonies are included except in the Victor record list. All but the last may be secured through the Associated Music Publishers.)

Carl Stamitz (b. 1746)	<i>Three Duets</i> , for two flutes, Op. 27, 1-3. (Nagels Musik-Archiv)
Palmgren	<i>Chant d'Automne</i> , for cello and piano. (Wilhelm Hansen Edition) (easy)
Goltermann	<i>Concerto No. 1 in A Minor</i> , for cello and piano. (Schott Edition)
Volkmann	<i>Concerto in A Minor</i> , Op. 33 for cello and piano. (Breitkopf Edition)
Schumann	<i>Sonata in E Minor</i> , Op. 19. (Breitkopf Edition) (difficult)
Schubert	<i>Sonate für Arpeggione</i> , arranged for viola and piano. (Ludwig Doblinger Edition)
	<i>Trio in B flat Major</i> , for violin, viola and cello. (Breitkopf Edition)
Dvorák	<i>Terzetto</i> , Op. 74 for two violins and viola. (Elite Edition)
Schumann	<i>Quartet in A Major</i> , for 2 violins, viola and cello. (Breitkopf Edition)
Sammartini (b. 1743)	<i>Sonata in A Minor</i> , Op. 3, No. 9 for 2 violins, cello and piano. (Breitkopf Edition)
Pergolese (b. 1710)	<i>Trio No. 1 in G Major</i> , for 2 violins, piano and bass. (Breitkopf Edition)
	<i>Trio No. 2 in B flat Major</i> , for 2 vio- lins, piano and bass. (Breitkopf Edition)
Telemann (b. 1681)	<i>Trio for Flute, Oboe, Cello and Piano in E Minor</i> . (Breitkopf Edition)
Guillemain (b. 1705)	<i>Conversation Galante et Amusante</i> , for flute, violin, cello or viola, and piano. (Breitkopf Edition)
Gade	<i>Quintet in E Minor</i> , Op. 8 for 2 violins, 2 violas and cello. (Breitkopf Edi- tion)
Schubert	<i>Quintet in C Major</i> , Op. 163 for 2 vio- lins, viola and 2 cellos.
Mozart	<i>Konzertantes Quartett</i> , for oboe, clari- net, horn and bassoon. (Breitkopf Edition)

Concertino in C, transcribed for piano and chamber orchestra by Philip Birchard James. (easy)

VICTOR RECORDS

Berlioz	<i>Symphony No. 1 in C Major</i> . ("Fantastic")	Album M-111 (11093-11098)
Brahms	<i>Symphony No. 4 in E Minor</i> .	Album M-185 (7825-7829)
Dvorák	<i>Symphony No. 5 in E Minor</i> . (From <i>The New World</i>)	Album M-1 (6565-6569)
Franck	<i>Symphony in D Minor</i> .	Album M-22 (6726-6730)
Gluck	<i>Orfeo ed Euridice—Dance of the Spirits</i> . (Philharmonic under the direction of Toscanini)	7138
Bach-Damrosch	<i>Gavotte in D</i> . (From Sonata No. 6 for violoncello) (National Symphony under the direction of Walter Damrosch)	7322

CHAPTER IX: IN POPULAR VEIN—FROM OLD VIENNA TO HARLEM

SONGS WITH PIANO ACCOMPANIMENT

Johann Strauss	<i>And Who Married You?</i> song from <i>The Gipsy Baron</i> . (high or low) (easy)	C. Fischer
Kreisler	<i>Two Viennese Songs: Paradise and The Home Song</i> . (high or low)	C. Fischer
	<i>Love Comes and Goes</i> , based on <i>Liebeslied</i> .	C. Fischer

PIANO SOLOS

Johann Strauss	<i>Thousand and One Nights</i> . (very easy)	Presser
	<i>The Bat</i> , (Fledermaus, arranged by Tobani)	C. Fischer
	<i>Artist's Life</i> , Waltz, Op. 316.	C. Fischer
	<i>Wine, Woman and Song</i> , Waltz, Op. 333.	C. Fischer
	<i>Vienna Life</i> , Waltz, Op. 354.	C. Fischer
	<i>Unsterbliche Walzer</i> , Book I. (19 Waltzes by Johann Strauss and others) (B. Schott's Söhne Edition)	Assoc. M. P.
Josef Strauss (brother)	<i>Album</i> . (Universal Edition)	Assoc. M. P.
George Gershwin	<i>Rhapsody in Blue</i> . (difficult)	Harms
David Guion	<i>Jazz Scherzo</i> .	Presser

TWO PIANOS

Edward Burlingame Hill	<i>Jazz Studies</i> , No. 1 and No. 4.	Schirmer
Homer Simmons	<i>Phantasmania</i> . (difficult)	Schirmer
VIOLIN AND PIANO		
Johann Strauss	<i>Favorite Dances</i> . (Universal Edition)	Assoc. M. P.
Michel Gusikoff and Benjamin Machan	<i>American Concerto</i> . (difficult)	Schirmer

VICTOR RECORDS

Johann Strauss	<i>Blue Danube Waltz</i> , played by Philadelphia Orchestra (and <i>Tales from Vienna Woods</i>)	6584
	Also for piano, played by Josef Lhevinne.	6840
	<i>Wiener Blut</i> .	6903
	<i>Wine, Woman and Song</i> .	6647
	<i>Gipsy Baron</i> . (Sweetheart Waltz)	36127
	<i>Waltzes of Johann Strauss</i> .	Album C-15 (9990-9994)
George Gershwin	<i>Rhapsody in Blue</i> . (Played by Paul Whiteman's Orchestra)	35822
Handy	<i>St. Louis Blues</i> .	
	(Song—Paul Robeson)	24635
	(Louis Armstrong's Orchestra)	24320
	(Paul Whiteman's Orchestra)	20092
Duke Ellington	<i>Mood Indigo</i> .	24486
	<i>Black Beauty</i> .	21580
	<i>Delta Serenade</i> .	24755
	<i>Rude Interlude</i> .	24431

CHAPTER X: MUSIC ON THE AIR

SONGS WITH PIANO ACCOMPANIMENT

Franz	<i>Aus meinen grossen Schmerzen</i> . (Out of my bitter weeping) (high or low) (easy)	C. Fischer
Annabel M. Buchanan	<i>In a Garden of Dreams</i> . (high or medium)	Schirmer
	<i>A May Madrigal</i> . (high)	C. Fischer
Harold Vincent Milligan	<i>Shadowings</i> , Five Poems from the Japanese by Lafcadio Hearn. (very short songs) (medium)	Schirmer
Damrosch	<i>Danny Deever</i> . (medium)	Church
Oley Speaks	<i>Sylvia</i> . (high, medium, low)	Schirmer
Ganz	<i>A Memory</i> . (high or low) (very short) (easy)	Schirmer

Guion	<i>The Bold Vaquero.</i> (Texas Cowboy Song) (high or medium)	Schirmer
Debussy	<i>Romance.</i> (high or medium)	C. Fischer

PIANO SOLOS

Bach	<i>Chorale—Jesu, Joy of Man's Desiring,</i> from Church Cantata, No. 147 (transcribed by Harold Bauer)	Schirmer
Scarlatti	<i>Pastorale.</i> (Arranged by Tausig)	Presser
Beethoven	<i>Andante in F.</i> (Lebert)	C. Fischer
Brahms	<i>Ballade after the Scotch Ballad "Edward,"</i> Op. 10, No. 1.	C. Fischer
Arensky	<i>Le Coucou,</i> Op. 34, No. 2.	C. Fischer
Liadoff	<i>"Goolenki."</i> (Russian folk song transcribed by Siloti)	C. Fischer
Poldini	<i>Etude Japonaise</i> (Japanese Study), Op. 27, No. 2.	C. Fischer or Presser
Albeniz	<i>Tango in D.</i>	Presser
Ravel	<i>Jeux d'Eau.</i> (difficult)	Schirmer
Scriabine	<i>Etude in D sharp Minor.</i> (Pathétique) (difficult)	Schirmer
Gottschalk	<i>The Banjo.</i> (difficult)	Presser

VIOLIN AND PIANO

Rimsky-Korsakoff	<i>Hymn to the Sun.</i> (Kreisler)	C. Fischer
Granados	<i>Spanish Dance.</i> (Kreisler)	C. Fischer
Francoeur	<i>Sicilienne and Rigaudon.</i> (Original composition by Kreisler)	C. Fischer
Gretchaninoff	<i>Berceuse,</i> Op. 108. (Universal Edition)	Assoc. M. P.

CELLO AND PIANO

Bach	<i>Arioso.</i>	Schirmer
Couperin-Cassadó	<i>Pastorale.</i> (Universal Edition)	Assoc. M. P.
Ravel	<i>Pavane pour une Infante Défunte,</i> transcribed by Maurice Maréchal. (Max Eschig Edition)	Assoc. M. P.

VICTOR RECORDS

Wood-Wolfe	<i>De Glory Road.</i> (Sung by Lawrence Tibbett)	7486
Handel	<i>Come, Beloved</i> (<i>Care Selve</i> , from <i>Atlanta</i> , sung by Rose Bampton)	7746
Macfarren-Dvorák	<i>Songs My Mother Taught Me.</i> (Sung by Rosa Ponselle)	1319
Tschaikowsky	<i>None But a Lonely Heart.</i> (Sung by John McCormack)	1306

Debussy	<i>Reflections on the Water.</i> (Played by Paderewski)	6633
	<i>Veils.</i> (Played by Paderewski)	1531
Ravel	<i>Jeux d'Eau.</i> (Played by Alfred Cortot)	7729
Albeniz	<i>Triana.</i> (Played by Arthur Rubinstein)	7853
Haydn	<i>Minuetto.</i> (Played by Casals) also <i>Come Sweet Death,</i> Bach.	7501
Grainger	<i>Country Gardens.</i> (Played by the Minneapolis Symphony)	1666

CHAPTER XI: WANTED: AN AMERICAN COMPOSER

SONGS WITH PIANO ACCOMPANIMENT

Mrs. H. H. A. Beach	<i>Ah, Love, but a Day.</i> (high, medium, low)	Schmidt
John Alden	<i>When I Bring to You Colour'd Toys.</i>	Schirmer
Carpenter	(high or low)	
	<i>To a Young Gentleman.</i> (high or medium)	Schirmer
Annabel Morris	<i>Wild Geese.</i> (high)	Schirmer
Buchanan	<i>An Old Song.</i> (medium)	C. Fischer
Charles T. Griffes	<i>By a Lonely Forest Pathway.</i> (high, medium or low)	Schirmer
	<i>Thy Dark Eyes to Mine.</i> (high) (difficult)	Schirmer
Richard Hageman	<i>Do Not Go, My Love.</i> (high or low)	Schirmer
Edward Horsman	<i>The Bird of the Wilderness.</i> (high, medium or low) (difficult)	Schirmer
Louis Gruenberg	<i>Animals and Insects.</i> (Universal Edition)	Assoc. M. P.
	<i>Never Love Unless.</i> (easy)	C. Fischer

VOICE AND FLUTE

Quinto Maganini	<i>The Cry of a Flute.</i> (Prelude in G Minor)	C. Fischer
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PIANO SOLOS

Ernest Bloch	<i>Dream.</i> (very easy)	C. Fischer
	<i>Joyous March.</i> (very easy)	C. Fischer
	<i>Poems of the Sea.</i>	Schirmer
Leo Ornstein	<i>Berceuse</i> from <i>Nine Miniatures</i> , Op. 7. (easy)	C. Fischer
Howard Brockway	<i>Evening Song</i> , Op. 26. (easy)	Schirmer
Alexander Steinert	<i>Barcarolle.</i> (Universal Edition)	Assoc. M. P.
Emerson Whithorne	<i>Hototogisu</i> (The Cuckoo), Op. 14, No. 1.	Schirmer
	<i>La Nuit</i> , Op. 35, No. 1.	Schirmer
Albert Stoessel	<i>Hispana.</i> (II, <i>La Media Noche</i> , Serenade)	C. Fischer
John Alden	<i>Tango Americain.</i>	Schirmer
Carpenter		

Howard Hanson	<i>Impromptu.</i>	Presser
Ernest Schelling	<i>Nocturne.</i> (Ragusa) (difficult)	C. Fischer
Charles T. Griffes	<i>The White Peacock.</i> (difficult)	Schirmer
	<i>The Fountain of Acqua Paola.</i> (difficult)	Schirmer
	<i>Sonata.</i> (very difficult)	Schirmer
Roger Sessions	<i>Piano Sonata.</i> (very difficult) (Schott Edition)	Assoc. M. P.

VIOLIN AND PIANO

Joseph Achron	<i>Suite Bizarre,</i> Op. 41. (Universal Edition)	Assoc. M. P.
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FLUTE (OR VIOLIN) AND PIANO

Charles T. Griffes	<i>Poème,</i> for flute and orchestra. (difficult)	Schirmer
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PIANO AND ORCHESTRA (2nd piano)

John Powell	<i>Rhapsodie Nègre.</i> (difficult)	Schirmer
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STRING QUARTETS

Daniel Gregory Mason	<i>Variations on a Theme of John Powell,</i> Op. 24.	C. Fischer
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David Stanley Smith	<i>Quartet in E flat,</i> Op. 57. (Oxford Edition) (difficult)	C. Fischer
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VICTOR RECORDS

Ernest Bloch	<i>Concerto Grosso.</i>	Album M-66 (9596-9598)
John Alden Carpenter	<i>When I Bring to You Colour'd Toys,</i> also <i>Do Not Go My Love,</i> Richard Hageman. (Sung by Rose Bampton)	1607
Ernest Schelling	<i>Victory Ball.</i>	1127, 1128
Charles T. Griffes	<i>Pleasure Dome of Kubla Khan.</i>	7957
	<i>White Peacock.</i>	7384
Roy Harris	<i>"When Johnny Comes Marching Home."</i>	8629

For recordings of recent works by Henry Cowell, Aaron Copland, Charles E. Ives, Carl Ruggles, Walter Piston, George Antheil, Ruth Crawford and other living American composers write to New Music Quarterly Recordings, P. O. Box 19, Station C, New York, N. Y.

CHAPTER XII: CREATIVE EDUCATION IN MUSIC

SONGS WITH PIANO ACCOMPANIMENT

(Songs for children to sing)

Coleman and Thorn	<i>Singing Time.</i> (pre-school age)	John Day
Floy Rossman	<i>Pre-School Music.</i> (pre-school age)	Birchard
Elizabeth Newman	<i>Children's Own Book.</i> (folk-songs to be sung and harmonized; suitable for children of all ages)	C. Fischer

Davison and Surette	<i>140 Folk-Songs. (Grades I, II, III)</i>	E. C. Schirmer
Susanna Myers	<i>Folk-Songs of the Four Seasons. (older children)</i>	Schirmer
Bob and Ted Maier	<i>Song Cargo. (original songs by the two sons of Guy Maier)</i>	J. Fischer

(Songs to be sung to children or for a children's program)

Mozart	<i>Wiegenlied. (Lullaby)</i>	C. Fischer
Brahms	<i>Lullaby.</i>	C. Fischer
Leroy Jackson and Edith L. Reed	<i>Jolly Jinks Song Book.</i>	J. Fischer
	<i>Ring-Go-Round.</i>	J. Fischer
Liadoff	<i>Six Songs for Children, Op. 22.</i>	C. Fischer

PIANO SOLOS

Robert Schumann	<i>Album for the Young, Op. 68.</i>	C. Fischer
	<i>Scenes from Childhood, Op. 15. (Universal Edition)</i>	Assoc. M. P.
David Dushkin	<i>The Young Pianist. (modern pieces) (Universal Edition)</i>	Assoc. M. P.
Tschaikowsky	<i>Song of the Lark.</i>	Schirmer
Gretchaninoff	<i>In the Meadows, Op. 99. (B. Schott's Söhne Edition)</i>	Assoc. M. P.
Poldini	<i>Harlequin.</i>	Presser

MUSIC FOR RHYTHMS, PANTOMIMES AND GAMES (piano)

Geraldine L. Aitken	<i>Music in the Home before Lessons Begin. (for very young children)</i>	C. Fischer
Lois Haupt	<i>The Rhythm Book.</i>	C. Fischer
Virginia B. Whitlock	<i>Come and Caper.</i>	Schirmer
Elizabeth Burchenal	<i>Folk-Dances and Singing Games.</i>	Schirmer
Mari Ruef Hofer	<i>Music for the Child World, Vol. I and II.</i>	Summy
Elizabeth Waterman	<i>The A B C of Rhythmic Training.</i>	Summy
Louis Gruenberg	<i>The Toy Theatre. (I, The Sleeping Beauty)</i>	C. Fischer

MUSIC FOR THE RHYTHM BAND (piano and scores)

Angela Diller and Kate Stearns Page	<i>Rote Pieces for Rhythm Band.</i>	Schirmer
	<i>The Folk-Tune Book.</i>	Schirmer
	<i>The Schubert Book.</i>	Schirmer
Virginia P. Churchill	<i>Eighteen Folk-Tunes. (for use with Victor records or piano accompaniment)</i>	Ditson

VICTOR RECORDS

	<i>Songs for Children.</i> (Neidlinger)	20349
	<i>Rhythm Medley No. 1 and No. 2.</i>	20526
	<i>Singing Games.</i>	20214
	<i>Interpretative Rhythms.</i>	19882
	<i>Rhythms for Children.</i> (to be used with rhythm band arrangements by Vir- ginia P. Churchill listed above)	20350, 20351
	<i>Instruments of the Orchestra.</i> (to be used with Victor picture cards of the orchestral instruments)	20522, 20523
Schumann	<i>Scenes of Childhood.</i> (Played by Benno Moïséivitch)	7705
Humperdinck	<i>Hänsel and Gretel Overture.</i> (Played by the Philharmonic Symphony)	7436

For complete classified list of Victor records for children see *Music and the Child*, edited by Doris S. Champlin, published by the Child Study Association of America, 221 West 57th Street, New York.

CHAPTER XIII: MUSIC AND THE DANCE

SONGS WITH PIANO ACCOMPANIMENT

DeFalla	<i>Sept Chansons Populaires Espagnoles.</i> Assoc. M. P. (Max Eschig Edition)
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PIANO SOLOS

Rimsky-Korsakoff	<i>Two Themes, from Scheherazade.</i> (easy)	Presser
Granados	<i>Spanish Dances, Op. 5.</i>	C. Fischer
Albeniz	<i>España, Op. 165.</i> (Schott Edition)	Assoc. M.P.
Glazounov	<i>Dance, from the ballet Raymonda.</i>	C. Fischer
Constant Lambert	<i>Romeo and Juliet, a ballet.</i> (Oxford)	C. Fischer
DeFalla	<i>Ritual Fire Dance from El Amor Brujo,</i> <i>Andaluza.</i> (difficult)	Marks Durand
	<i>La Vie Brève, Première Danse Espag-</i> <i>nole.</i> (Max Eschig Edition) (difficult)	Assoc. M. P.
Arthur Nevin	<i>Bakawali Nautch.</i> (Denishawn Dances. Series I)	Schirmer
Schubert	<i>Waltzes.</i> (Denishawn Dances. Series I)	Schirmer

PIANO AND ORCHESTRA

DeFalla	<i>Nuits dans les Jardins d'Espagne.</i> (Max Eschig Edition) (very difficult)	Assoc. M. P.
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VIOLIN AND PIANO

Strawinsky	<i>Berceuse, from the ballet, L'Oiseau de Feu.</i> (Fire Bird) (Schott Edition)	Assoc. M. P.
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	<i>Prélude et Ronde des Princesses</i> , from same ballet. (Schott Edition) (difficult)	Assoc. M. P.
DeFalla-Kreisler	<i>Danse Espagnole</i> , from <i>La Vida Breve</i> . (difficult)	C. Fischer

CELLO AND PIANO

Granados	<i>Danse Espagnole</i> , Op. 5, No. 5, from the opera, <i>Goyescas</i> .	Schirmer
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VICTOR RECORDS

Strawinsky	<i>Fire Bird</i> .	Album M-53 (6773-6775)
	<i>Petrouchka Suite</i> .	Album M-49 (6998-7000)
DeFalla	<i>Song of the Nightingale</i> .	11160
	<i>Andaluza</i> .	9705
	<i>Canción Populaire</i> .	1244
	<i>Jota</i> .	6848
	<i>Nights in the Gardens of Spain</i> .	9703-9705
	<i>Three-Cornered Hat</i> .	21781, 21782
	<i>Vida Breve</i> .	7272

CHAPTER XIV: THE MUSICAL AMATEUR

(All of the music listed for this chapter is easy or of medium difficulty.)

SONGS WITH PIANO ACCOMPANIMENT

Wier, ed.	<i>Songs the Whole World Sings</i> .	Appleton
	<i>Favorite Songs of the People</i> .	Presser
Coleman	<i>Christmas Carols from Many Countries</i> .	Schirmer

PIANO SOLOS

Bach, J.S.	<i>Sarabande from the First French Suite in D Minor</i> .	C. Fischer
	<i>Sarabande from Sixth Cello Sonata</i> .	Presser
The Sons of Bach	<i>Piano Album</i> . (Rehberg) (Schott Edition)	Assoc. M. P.
Edwin Hughes, ed.	<i>Master Series for the Young</i> . (12 volumes of famous composers)	Schirmer
Rameau	<i>Tambourin</i> .	Presser
J. B. Loeillet	<i>Gigue in G Minor</i> .	Presser
Beethoven	<i>Minuet from Sonata Op. 31, No. 3</i> . (E flat)	Presser
	<i>Minuet from Sonata Op. 49, No. 2</i> . (G Major)	Presser
Richard Strauss	<i>Dreaming</i> , Op. 9, No. 4.	C. Fischer

Dushkin	<i>Church Bells Ring Adieu to the Setting Sun.</i> (B. Schott's Söhne Edition)	Assoc. M. P.
W. Rebikoff	<i>Pictures for Children.</i>	Bryant
A. S. Tenney	<i>Lotus Petals.</i>	Schroeder &
	<i>Japanese Lullaby.</i>	Gunther
Gena Branscombe	<i>In Distant Lands, Op. 2.</i>	Schirmer

PIANO DUETS

Robert Schumann	<i>8 Polonaises.</i> (Universal Edition)	Assoc. M. P.
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PIANO TRIOS (6 hands)

Mozart	<i>Menuet from Symphony in E flat.</i>	C. Fischer
Mozart-Krug	<i>Magic Flute Fantasy.</i>	Presser

VIOLIN AND PIANO

Friml	<i>Mélodie, Op. 73.</i> (A study on the G string only)	Schirmer
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CELLO AND PIANO

Sibelius	<i>Valse Triste, Op. 44.</i> (Breitkopf Edition)	Assoc. M. P.
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TWO VIOLINS, CELLO AND PIANO

Von Dittersdorf (1739-1799)	<i>Konzert für Cembalo.</i> (Nagels Musik-Archiv)	Assoc. M. P.
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FLUTE, VIOLIN, CELLO AND PIANO

Telemann (1681-1767)	<i>Trio Sonate in E Major.</i> (Nagels Musik-Archiv)	Assoc. M. P.
	<i>Quartett in E Minor.</i> (Nagels Musik-Archiv)	Assoc. M. P.
	<i>Quartett in B Minor.</i> (Nagels Musik-Archiv)	Assoc. M. P.

STRING QUARTETS

Mozart	<i>Serenade.</i> ("Eine Kleine Nachtmusik") (Schott Edition)	Assoc. M. P.
Winslow	<i>Sixteen Simple String Quartets.</i>	Birchard

No Victor records are listed for this chapter since the purpose of the program is to encourage amateur singing and playing.

CHAPTER XV: "MUSIC HATH CHARMS"

SONGS WITH PIANO ACCOMPANIMENT

Handel	<i>He Shall Feed His Flock, from The Messiah.</i> (low)	Schirmer
	<i>Where'er you Walk.</i> (high or low)	Schirmer
Giordani	<i>Caro Mio Ben.</i> (high)	C. Fischer

Schubert	<i>Du bist die Ruh</i> (My Sweet Repose). (high or low)	C. Fischer
	<i>Ave Maria.</i> (high or low)	C. Fischer
Schumann	<i>Lotus Flower.</i> (high or low)	C. Fischer
	<i>Dedication.</i> (high, medium or low)	C. Fischer
Brahms	<i>Sapphic Ode.</i> (high or low)	C. Fischer
Joseph Marx	<i>Wanderers Nachtlied.</i> (Goethe) (Universal Edition)	Assoc. M. P.
Mrs. H. H. A. Beach	<i>The Year's at the Spring.</i> (high or low)	Schirmer
(Lighter songs. Order through Carl Fischer.)		
Martin	<i>Come to the Fair.</i> (4 keys)	
Fox	<i>Home on the Range.</i> (2 keys)	
d'Hardelot	<i>I Know a Lovely Garden.</i> (3 keys)	
Gartlan	<i>Lilac Tree.</i> (medium range)	
Wood	<i>Roses of Picardy.</i> (3 keys)	
Weatherly	<i>Danny Boy.</i> (4 keys)	

PIANO SOLOS

Iljinsky	<i>Berceuse</i> , Op. 13, No. 7.	Presser
Schumann-Godowsky	<i>Du bist wie eine Blume</i> , Op. 25.	C. Fischer
Gottschalk	<i>Berceuse</i> , "Slumber on, Baby dear," Op. 47.	Presser
Saint-Saëns	<i>The Swan.</i> (transcribed by Siloti)	C. Fischer
Schubert-Godowsky	<i>Cradle Song.</i>	C. Fischer
Gluck-Brahms	<i>Gavotte</i> from <i>Iphigenia.</i>	Presser
Brahms	<i>Intermezzi</i> , Op. 117, No. 1 and No. 2.	Presser
Chopin	<i>Preludes</i> , No. 1 in C Major, No. 3 in G Major, No. 7 in A Major, No. 11 in B Major, No. 23 in F Major.	Schirmer
César Franck	<i>Chorale</i> , from <i>Prelude, Chorale and Fugue.</i>	Schirmer
Debussy	<i>Rêverie.</i>	Boston Music Co.
	<i>Clair de Lune</i> , from <i>Suite Bergamasque.</i> (Jean Jobert Edition)	Assoc. M. P.

VIOLIN AND PIANO

Bach	<i>Arioso.</i> (or cello and piano)	Schirmer
Kreisler	<i>Schoen Rosmarin.</i>	C. Fischer
Gaston Paulin	<i>Clavecin.</i>	Assoc. M. P.

CELLO AND PIANO

Sandby	<i>Song of Vermland.</i> (Swedish folk-song)	C. Fischer
Simonetti	<i>Madrigale.</i>	C. Fischer

VIOLIN, CELLO AND PIANO

Boisdeffre	<i>Au Bord d'un Ruisseau</i> , Op. 52.	C. Fischer
Saint-Saëns	<i>The Swan</i> .	C. Fischer

VICTOR RECORDS

Bach	<i>Choral Prelude</i> , "Rejoice, Beloved Christians." (Played by Horowitz)	1690
Goetze	<i>Calm as the Night</i> . (Sung by Bori and Tibbett)	3043
Godard	<i>Berceuse from Jocelyn</i> . (Sung by Richard Crooks)	8421
Gilbert and Sullivan	<i>Operettas—Gems</i> .	Album C-23 (36144-36148)
Saint-Saëns	<i>Carnival of the Animals</i> .	Album M-71 (7200-7202)

CHAPTER XVI: MUSICAL CRITICISM AND THE CRITICS

(The music listed below illustrates variety in form and styles of composition for the purpose of criticism and analysis.)

SONGS WITH PIANO ACCOMPANIMENT

Gretchaninoff	(Folk-song) <i>The Cuckoo</i> from <i>Four Folk Songs of White Russia</i> , Op. 84. (B. Schott's Söhne Edition)	Assoc. M. P.
Debussy	(Art song) <i>Il Pleure dans mon Coeur</i> . (high or low)	C. Fischer
Cornelius	(Song on one note) <i>Ein Ton</i> . (What Sound Is That?)	Church
Loewe	(Ballad) <i>Edward</i> .	Church
Kreisler	(Sacred song) <i>O Salutaris Hostia</i> . (high or low)	C. Fischer

PIANO SOLOS

Rameau (1731)	(Program music) <i>The Hen</i> . (La Poule)	Presser
Hummel	(Variations) <i>Variations on a Theme</i> , from <i>Armide</i> by Gluck. (Siloti)	C. Fischer
Beethoven	(Rondo form) <i>Rondo in A</i> , Op. 51, No. 3.	Presser
Grieg	(Sonata form) <i>Sonata in E Minor</i> , Op. 7.	C. Fischer
Brahms	(Sonata form) <i>Sonata No. 3 in F Minor</i> . (Breitkopf Edition) (difficult)	Assoc. M. P.

(Contrast these two sonatas with the sonatas of Haydn and Mozart)

Beethoven (Transcription) *Andante from Kreutzer Sonata.* Presser
Theme from Emperor Concerto.
Melody from Violin Sonata in C Minor.

(Are transcriptions of this sort ever satisfactory?)

Granados (Dance form) *Dansa Lenta.* Schirmer
 Rudolph Ganz (Program music—modern harmony) C. Fischer
Animal Pictures.
 Arensky (Rhythmic study, $\frac{5}{4}$ time) *Paeons,* C. Fischer
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VIOLIN (OR CELLO) AND PIANO

Palmgren (Transcription) *The Swan.* (Transcribed Assoc. M. P.
 by Herman Sandby) (Hansen Edition)

(Does this melody show national characteristics?)

FLUTE AND PIANO

Caix-d'Hervelois (Early program music) *Papillon.* (Louis Assoc. M. P.
 (1721) Fleury, B. Schott's Söhne Edition)
 (Is this piece well suited to the instrument for which it was written?)
 Bach, J. S. (Early dance form) *Siciliano,* from Assoc. M. P.
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VIOLIN, CELLO AND PIANO

Titl, A. E. *Celebrated Serenade.* C. Fischer
 (Do you see any reason for the widespread popularity of this number?)

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